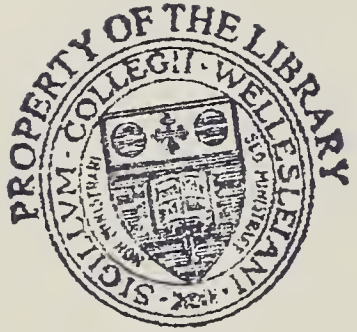

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JOSEPH HAYDN

ORFEO ED EURIDICE

(L'Anima del filosofo)

Dramma per Musica, London, 1791

Libretto by Carlo Francesco Badini

ANALYTICAL NOTES



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THE CAST

ORFEO	Herbert Handt (Rome)
EURIDICE	Judith Hellwig (Vienna State Opera)
CREONTE	Alfred Poell (Vienna State Opera)
GENIO	Hedda Heusser (Zürich Municipal Opera)
PLUTO	Walter Berry (Vienna State Opera)
FIRST CORISTA	Richard Wadleigh (Alassio)

Second, third, fourth Coristas, Baccante etc., members of the Akademie Kammerchor, Vienna

Musicological Supervision: H. C. Robbins Landon (Vienna); Helmut Wirth (Hamburg)

Collation of Italian Text / Supervisor of Recording Sessions: Richard Wadleigh

Technical Supervision: Josef Duron (Vienna)

Cembalo and Correpetition: Kurt Rapf (Vienna)

The Chorus of the Vienna State Opera

The Vienna State Opera Orchestra

Conductor: Prof. Hans Swarowsky (Vienna)

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CATALOGUE OF THE OPERAS OF HAYDN

OPERAS

Acide e Galatea, Festa teatrale (Giovanni Battista Migliavacca) (1762)
(Preserved only in incomplete Autographs)

La canterina, Intermezzo (1766)
Lo speziale, Dramma giocoso (Carlo Goldoni) (1768)
Le pescatrici, Dramma giocoso (Carlo Goldoni) (1769)
L'infedeltà delusa, Burletta (1773)
L'incontro improvviso, Dramma giocoso (Karl Friberth) (1755)
La vera costanza, Dramma giocoso (Franzesco Puttini & Pietro Travaglia) (1776)
Il mondo della luna, Dramma giocoso (Carlo Goldini) (1777)
L'isola disabitata, Anzione teatrale (Pietro Metastasio) (1779)
La fedeltà premiata, Dramma giocoso (1780)
Orlando Paladino, Dramma eroicomico (Nunziato Porta) (1782)
Armida, Dramma eroico (Jacopo Durandi) (1783/4)
Orfeo ed Euridice (L'Anima del filosofo), Dramma per musica (Carlo Francesco Badini) (1791)

SINGSPIELE, ETC.

Der krumme Teufel, Singspiel (Felix Kurz-Bernardon) (1751?). Lost
Der neue krumme Teufel, Singspiel (Felix Kurz-Bernardon) (1758?). Lost
La Marchesa Napoli (1762). Only tiny fragment extant
La vedova (1762). Lost
Il dottore (1762). Lost
Il Sganarello (1762). Lost

Philemon und Baucis (1773) [1])
Die bestrafte Rachgier oder Das abgebrannte Haus. Lost
Didone abbandonata (Dido) (1777). Lost
Genovevens vierter Teil (1777). Lost

[1]) Discovered in an old MS in Paris by Dr. Jens Peter Larsen in 1950; believed to have been lost up to that time. A fragment exists in Haydn's own handwriting in Berlin, Staatsbibiliothek.

THE RECORDING

The preparation of Haydn's last opera for recording was without doubt the most ambitious task thus far assailed by the Haydn Society, for not only was there no score, no orchestral parts, no piano reductions for the singers but also no tradition in practical execution, as was the case with the Haydn masses, symphonies, concerti, etc. The Society had to prepare Haydn's score from several sources spread over Central Europe. It was known, of course, that *Orfeo* existed. The elder generation of Haydn scholars believed that the work was left in an unfinished state; this belief originated from the fact that Breitkopf & Härtel published a set of extracts in full score and piano reduction with the highpoints of the opera, so to speak (Euridice's death, the final scene of the last act, Creonte's E major aria and several arias of Orfeo and Euridice together with a selection of the choruses). It was therefore presumed that this was all that remained of the opera, and this theory seemed doubly plausible in view of the fact that the opera was never performed. However, Botstiber, the biographer chosen by Breitkopf to complete the unfinished biography by C. F. Pohl, investigated the Autograph in the Preussische Staatsbibliothek, Berlin, and came to the correct conclusion that the work was "nearly complete". Karl Geiringer (see *Joseph Haydn,* Potsdam, 1932) studied the Autograph even more thoroughly and also came to the conclusion that the work was not at all unfinished. What none of these scholars knew, or could have known — the archives of Prince Esterházy being then closed to musicologists except by special permission which was usually not granted — was that an "authentic" copy of the Autograph in the handwriting of one of Haydn's copyists[1]) existed in Budapest containing one secco recitative (before Creonte's big C major Aria) and several arias *not* found in the Berlin MS. These arias were probably torn out of the main body of the Autograph and sent to Breitkopf for publication. What was also not known until the Haydn Society began its intensive research on the subject was that the Autograph was in many cases in no particular chronological order; nor, for that matter, is the Budapest source. For example, the first chorus ("Ferma il piede, O Principessa") was found in the second act, *after* the death of Euridice, where it could not possibly fit into the text (Euridice sings with the chorus, who tells her to flee from the forest into which she has wandered). An examination of the Budapest MS showed that the opening scene of the opera (Euridice alone)

[1]) The same handwriting is found in the British Museum, Symphony No. 98 (cat: Royal Philharmonic Society 136).

leads directly into the chorus, forming the first "number" of the opera. In addition, it was maintained[2]) that the fourth act included no aria, as an examination of the Autograph must have shown. The other MS showed that one of the arias missing in the Autograph should be sung by Orfeo after the Genio sees that Orfeo has not kept his vow and has cast a glance at his loved one. Perhaps the most beautiful aria of all, Orfeo's scene with solo harp, is missing in the Autograph and was restored only through the Budapest MS and the Breitkopf score. Still another problem was the libretto, of which no copy outside of the Mss existed. Richard Wadleigh and Julia Wadleigh worked intensively for nine months on this difficult problem, whereby, for these analytical notes, the entire text had to be prepared and translated. The chronological order of the opera had been established before the arrival of the Budapest manuscript, and it was a matter of considerable pride to find that the conjectures of the Haydn Society's Viennese staff had, in every case, proved absolutely correct. A critical proof of our suggestions has now been established through the fact that the Hungarian source included references "Scena IV, Act I", "Act I, Scena 3ta", which were totally lacking in the Autograph. The one missing recitative in the Autograph was found intact in the other sources, so that it is now possible to present Haydn's great masterpiece complete and in its correct chronological form.

For purpose of critical interest, the work was prepared from the three sources as follows:

Act I

Ouverture	Autograph only[3])
Recitativo and Chorus (Euridice)	Autograph, Budapest, Breitkopf
Recitativo Accomp (Euridice)	Autograph, Budapest — — —
Aria (Euridice)	— — — Budapest, Breitkopf
Recitativo Secco (Corista, Euridice, Orfeo, etc)	Autograph, Budapest — — —

[2]) Geiringer, *ibid.* pp. 116, „Der 4. Akt ... enthält bezeichnenderweise außer Secco-Rezitativen und einem kurzen Instrumentalstück 6 Chornummern, doch keine einzige Arie".

[3]) The Ouverture is questionable. It was composed during Haydn's *second* London sojurn for his impresario, Johann Peter Salomon, who wrote an opera called "Windsor Castle", for which Haydn supplied this Ouverture. In Haydn's *Entwurf* Catalogue, the Ouverture is entitled *music for an English opera 1994* (he means 1794, of course). The fact that the main theme of the *presto* occurs elsewhere in *Orfeo* does not prohibit the fact that it might have been written either with the ideas of *Orfeo* fresh in his mind or actually for the opera itself, but it seems doubtful in view of the character of the music. It is included in this recording with the warning that listeners should bear in mind the circumstances surrounding its composition. (See also Karl Geiringer, *ibid.* pp. 89, and Larsen, *Drei Haydn-Kataloge,* Copenhagen, 1941, last page of *Entwurf-Katalog.)*

Aria (Orfeo)	— — — Budapest, Breitkopf
Recitativo Secco (Corista, Euridice, Orfeo)	Autograph, Budapest — — —
Chorus (Men only)	Autograph, Budapest — — —
Recitativo Secco (Corista, Creonte, etc)	Autograph, Budapest — — —
Aria (Creonte)	Autograph, Budapest, Breitkopf
Recitativo Secco (Orfeo, Euridice, Creonte, etc)	Autograph, Budapest — — —
Duet (Orfeo-Euridice)	Autograph, Budapest, Breitkopf

Act II

Chorus (Amorini divini)	Autograph, Budapest — — —
Recitativo Secco (Orfeo, Euridice)	Autograph, Budapest — — —
Chorus (with Orfeo & Euridice)	Autograph, Budapest — — —
Recitativo Secco (Corista, Euridice)	Autograph, Budapest — — —
Recitativo & Aria (Euridice Death Scene)	Autograph, Budapest, Breitkopf
Recitativo & Aria (Orfeo)	— — — Budapest, Breitkopf
Recitativo Secco (Corista, Creonte)	— — — Budapest — — —
Aria (Creonte)	Autograph — — — — — —

Act III

Chorus ("Ah, sposo . . .")	Autograph, Budapest — — —
Recitativo Secco (Orfeo, Creonte)	Autograph, Budapest — — —
Chorus (Da capo of above, shortened)	Autograph, Budapest — — —
Recitativo Secco (Creonte, Corista)	Autograph — — — — — —
Aria (Creonte)	Autograph — — — — — —
Recitativo Secco (Genio, Orfeo)	Autograph — — — — — —
Aria (Genio)	Autograph — — — — — —
Recitativo Secco (Orfeo)	Autograph — — — — — —
Chorus	Autograph — — — — — —
Recitativo Secco (Orfeo, Genio) (Chorus da Capo)	Autograph — — — — — —

Act IV

Chorus (delle Ombre)	Autograph, Budapest, Breitkopf
Recitativo Secco (Orfeo, Genio)	Autograph, Budapest — — —
Coro di Furie	Autograph, Budapest, Breitkopf
Recitativo Secco (Orfeo)	Autograph, Budapest — — —
Chorus, Recitativo Secco, Balletto	Autograph, Budapest — — —
Recitativo Secco (Orfeo, Genio)	Autograph, Budapest — — —
Chorus	Autograph, Budapest — — —
Recitativo Secco (Genio, Euridice, Orfeo)	Autograph, Budapest — — —
Recitativo & Aria (Orfeo)	— — — Budapest, Breitkopf
Recitativo Secco (Orfeo)	Autograph, Budapest — — —
Coro di Baccanti	Autograph, Budapest — — —
Recitativo Secco (Orfeo, Baccante)	Autograph, Budapest — — —
Finale	Autograph, Budapest, Breitkopf

For purposes of recording certain alterations and supplementations of Haydn's often meagre indications of phrasings, dynamic marks, and even instrumentation had to be made. A few of the major musicological questions are listed here with our solution. In the entire work, it is not quite clear when Haydn intends the bassoons to act as part of the *Continuo* and when he intends them to be silent. For Creonte's C major aria at the end of the second act Haydn gives no separate parts for the bassoons, but it is almost certain that, according to his own wishes as expressed in the famous *Applausus* letter,[1]) the bassoons should double the bass part. The same applied to several choruses. In the *Recitativo Secco* in the fourth act "O signor . . ." Haydn's Autograph and the Budapest copy omit the last three bars of the bass line; while it is possible that this is intentional, the absence of rests seemed to indicate that Haydn simply forgot to write in the part for

[1]) Original in Gesellschaft der Musikfreunde, Vienna.

cembalo and strings; this was supplied by the editors. In measure 32 of Orfeo's F minor aria, both the Breitkopf score and Budapest MS (the aria is missing in the Autograph) have the following:



By changing the violin part marked X to f', we believe that Haydn's original intention is once more clear.

The opening chorus of the third act contained various gaps in the vocal parts which were obviously not filled in for lack of time and were able to be supplied without difficulty.

For the recording two additional problems arose. One concerned the solo English horns which appear in Euridice's death scene. Haydn writes, during the last few bars, a series of notes which simply cannot be played on any English horn, then or now. The Society, therefore, used a bass oboe for these few measures; the difference in tone colour is scarcely noticeable. The second problem concerned the use of the Baroque harp, which was obtained through the Vienna Philharmonic Orchestra, to whom we are most grateful. For the unaccompanied recitatives, we used one cello and one contrabass in addition to the cembalo (Ammer, Eisenberg; I-single 8'; II- 4', 8', coupler.). A chorus of 48 voices was used. The solo parts, called "Corista" by the composer, who come forward in the recitatives were members of the Akademie Kammerchor of Vienna. The following number of strings were used: eight first violins, six second violins, five violas, four violoncelli and four contrabassi. The opera was recorded during December, 1950 in the Mozartsaal of the Konzerthaus in Vienna, Austria.

Vienna, Austria.
December, 1950

H. C. Robbins Landon
Secretary General

THE OPERAS OF JOSEPH HAYDN BEFORE "ORFEO"

by

HELMUT WIRTH

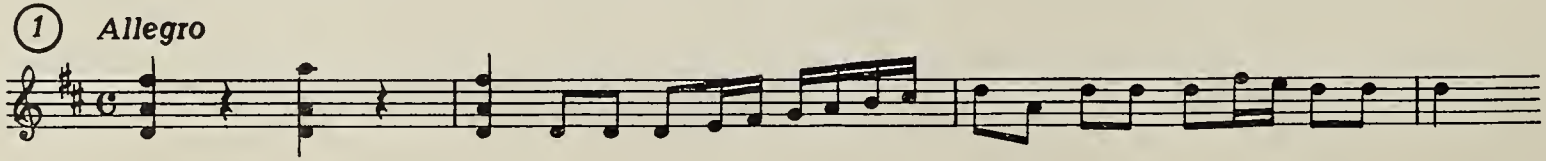
Joseph Haydn spent more than five decades of his life — he died at the age of 77 — in writing an incredible number of works. The scope of his gifted creations extends from the end of the Baroque period through the period of "Storm and Stress" and the French revolution directly into classical German music, even as far as the early stages of the romantic period. It was half a century of highest spiritual tension in which his life was spent. However, it took long enough before people again remembered the one-time adored composer. In the 19th century it was thought that they could casually earmark him as a pleasant jester and, at the most, consider him as the necessary but more or less insignificant precursor of Mozart and Beethoven. Today, at least, there are many indications that Haydn is being recognised as an instrumentalist of high rank, although only a few of his compositions are performed in public: his London Symphonies and some string quartets, which were created at the turning point of the 18th and 19th century. Also the two oratorios based on Händel, i. e. "The Creation" and "The Seasons", belong to the essential repertory of our concert life because of their complete penetration of religious sentiment. That all these creations, however, are basically only the ultimate crystallization of a tremendous process of development, that they must, in a way, have been fought for in a long life of ever increasing experience and in a continuous sublimation of the spirit, this is something which the public has not quite realised until today. Among the most important stations on this long way leading to perfection are apart from numerous symphonies, quartets, sonatas and many other works of all kinds, also the dramatic creations of the master. Extremely little is actually known about his compositions for the stage and their significance for the development of the opera. Only a few of his operas have up to now been torn out of oblivion, and these have not found an established place in the operatic repertory. To this it must be added that the theatrical works of Haydn have an important place in his inconceivably large legacy. It is difficult to see in them as important links in the progress of musical drama, although each one is, so to speak, sufficient unto itself and as a whole they show as such all advantages of the composer; it would be quite wrong to classify them as unimportant, secondary products, for in these works Haydn develops his personal style to an ever increasing maturity

and completeness. Thus the opera can claim a highly important part in Haydn's creative work. Almost throughout his whole life, the opera accompanies him and fills him with a pride which seems fully justified to us as his heirs; and yet no one knew his limitations in that sphere better than he himself. His biographer, Griesinger, writes: "Haydn observed at times that he ought to have written more lyrical music, for he could have become one of the first writers of operas", and in Phillipp Christoph Kayser's book, "A little of and about Music for the year 1777", we read the following sentence: "Haydn has as yet written little for the stage. He could do it, if he wanted to". In comparison to this we have Haydn's letter from the year 1787 to the Provincial Chief Administrator Roth in Prague, which is a good testimonial for the stern criticism Haydn exercised on his own person and for his humanitarian feeling. As Roth demanded an *Opera buffa* from him, Haydn wrote he could not oblige him, "because all my operas are tied down too much to our personages (at the court of the Esterházys), and would moreover never produce the effects which I have calculated for the locality. It would be a completely different matter if I would be so inestimably favoured to compose a completely new book for the theatre there. But even this involves a great risk, as the great Mozart can hardly allow anybody to stand by his side."

Before Joseph Haydn became conductor at the court of Prince Esterházy, he had already in Vienna, when 19 years old, made contact with the theatre. The famous Viennese comedian, Joseph Kurz, who called himself Bernardon and enjoyed a great reputation as a writer of farces, invited him to write the music to his German play, "The Limping Devil" [Der krumme Teufel]. The libretto was based on the novel, "Le diable boiteux", by Lesage. However, after having been performed twice this piece was prohibited because of its rather vicious references. Seven years later it was again produced in a new form and entitled "The new Limping Devil" [Der neue krumme Teufel]. The music to these two "comic operas", as they are called, no doubt with some exaggeration, has unfortunately been lost. It was within the frame-work of the *Singspiele* performed at that time and probably had no salient charateristics since Haydn was still very young and, in opposition to Mozart, needed a long time to form his style and, moreover, had not as yet a particularly salient individuality. In any case these experiments awakened the interest of the young composer for the musical stage and strengthened his confidence in the application of music as a means for reproducing theatrical effects. If the disappeareance of the music to these sung plays is regrettable, it is still more so in the case of the puppet operas which were largely performed at that time. These works were already composed in the course of the Esterházy period. At least we know the names of some of these operas: "Genovevens vierter Teil", "Dido", "Philemon und Baucis",

etc. The latter is preserved in a contemporary MS in Paris as well as two small autograph fragments. With the exception of "L'Anima del filosofo", all other Haydn operas were created for the house of Prince Esterházy. As Haydn commenced his duties there in 1762, both the orchestra and available singers were exceedingly small in number. This, of course, considerably cramped his style and led to the relatively small range of effect of the early Haydn operas. The operatic repertory of the princely house showed a deep-seated dependency upon Vienna. Haydn himself probably selected the works during his short seasonal stay in the Vienna residence, taking into due consideration the princely liking for comic operas. Although the French *Opera Comique,* and the *Singspiele* in the style of Leipzig and Vienna dominated more and more, they were unable to replace the Italian *Opera buffa,* which had its principal representatives in Galuppi, Piccini and Paisiello. Also the *Opera seria,* which for a short time flourished again through the attempts of reformation made by Jommelli and Traëtta, was so firmly established in the theatrical life that even Gluck did not succeed in breaking its predomination immediately. In general, Haydn mainly created buffo-operas. Of course, the *Opere serie* stand at the beginning and at the end of his dramatic career. We will see how seriously Haydn took the *Opera buffa* in later years and how a number of sociological and humanitarian trends can be found in the works which have remained on the territory of the traditional *Opera buffa,* at least in their exterior appearance. For this reason Haydn's operas must be considered here in their chronological sequence.

In 1762, three years after having composed his first symphony, Haydn composed his first *Opera seria,* "Acide". The picturesque text of the libretto writer, Migliavacca, who is very close to Metastasio, gave him rich opportunity to experiment in descriptive sound effects as far as this can be seen from the Autograph, which has only been preserved in fragments[1]). The overture shows the typical cut of an Italian operatic *Sinfonia* and also does not exceed the prescribed number of measures in its thematic content. [Ex. 1]. A striking



[1]) Partly in the Bibliothêque de L'Opéra, Paris, partly in the Staatsbibiliothek, Berlin, and partly in the Esterházy archives in Budapest.

example for Haydn's early art of description is the scene in which Galatea learns about the death of Acide. [Ex. 2]. The opera treats the Acis and Galathea theme, which was also used by Händel, and which can be best



classified under the "favola pastorale", the pastoral narration. In the sense of the old Neapolitan opera, it is always the same theme which recurs, the same formulas, the same scenes and the likewise well-known "lieta fine", the happy end, which consoles all opera goers. In "Acide" the hero of the same name, having been killed with a rock by the giant Polifemo, appears in the last act as mountain spring, to join in the final quartet! Considerations of stylistic nature and of the locality forced Haydn to renounce the chorus, which was so successfully used by Händel.

Haydn's next creation for the stage was a comic opera, *La Canterina* [1766][1]). This was indeed no *Opera buffa* in the usual sense of the word, but an *Intermezzo,* which was also very popular and which we can meet later in Mozart's "Impresario", Cimarosa's "L'impresario in angustie" or Lortzing's "The Opera Rehearsal". The basic character of Haydn's work is purely parodic. He remains a parodist up to a point of persiflaging himself. For Haydn not only makes fun of the *Opera seria,* but he also mocks his own beginnings with the "Acide". A tremendous play on words makes "La Canterina" a complete farce and gives the appearance of an action which is in fact non-existant. The music alone makes out of the parody a burlesque play built up around the moods of the gifted but unbelievably spoilt singer Gasparina. It corresponds in the main with the high-

[1]) Autograph in the Esterházy Archives, Budapest

flown style of the *Opera seria*. The work begins at first in the style of the *Opera buffa* without an overture — for it is an *Intermezzo*[2]). The melodies hardly distinguish themselves from the imported Italian manner. [Ex. 3].



The second scene, however, shows essentially new moments. It is an accompagnato recitative with much music and few words, characterising the impetuous lover of Gasparina in the forceful style of the young symphonist Haydn [Ex. 4]. This early creation already shows the free manner in which Haydn uses the outward



form of the Italian opera for his own special purposes. Above all in the final phase of the first quartet, which is anything but a movement furthering the actual action, Haydn shows his fascination with purely instrumental efforts. The action is developed purely from the musical side. The parts also lack development in the dramatic and psychological sense. They are not played out against each other — they merely act as expected from the beginning. The musical peak of the small work is the aria in C minor sung by Gasparina in the second act. The oboes are here replaced by English horns, which give the aria a peculiarly dissimulated

[2]) Possibly an overture did exist, but, in any case, it is lacking in the original MS.



An opera performance in Esterháza. On the basis of the stage settings and costumes, it is believed to be the last act of Haydn's dramma giocoso, "L'incontro improvviso" (1775). At the cembalo is Haydn. Reading from Haydn's score are a cello player and two bass players; a bassoon player is in their midst (back facing audience). The other musicians able to be seen are (ca.) five first violins, five second violins, three violas and two oboes. (Oil painting in possession of V. E. Pollak, Vienna.)

air. In his later operas Haydn also likes to avail himself of these means of expression. One would almost take this aria wholly seriously if it were not for the farsical trend which goes on throughout the whole piece [Ex. 5]. Also the following accompagnato recitative of Don Pelagio makes use of Neapolitan elements of style;



yet it belongs to the parody, for neither the *Opera buffa* nor the *Intermezzo* knew, in their stage of development of that time, the orchestral recitative, and especially not to such a sentimental extent [Ex. 6].



This parodic, and therefore negative attitude towards the theme, advances Haydn by one step, i. e. the step towards the *Opera buffa* itself, which was to determine his work for the stage throughout the next fifteen

years. Haydn's actual and really serious operatic activity commences with the opera "Lo Speziale" [1768][1]). The theme deals with human society and with the world of the theatre. The text was written by Carlo Goldoni, the greatest Italian author of comedies in the 18th century and is a so-called middle-class comedy. The characters of the piece are taken out of the everyday life; they are realistic embodiments of human frailties, which, of course, seem exaggerated, but which are suitably purged with the aid of the music. These frailties are especially brightly and humourously represented in the arias. Here, Haydn already shows what he has learned from the Italian masters. The arias in the buffo operas have no established form; they are adapted to the type being represented. Thus, a tremendous scope for changes is given when producing the work. Haydn's "Apothecary" is musically very charming in its looseness. Arias and recitatives relieve each other without the necessity for sudden scenic cuts. Already we can talk about thoroughly organized action. The old apothecary, Sempronio, desiring to marry his ward, Griletta, has two young rivals, of which one, Mengone, posing as apothecary, is employed in the dispensary of Sempronio. Although the introductory aria, sung by Mengone, avails itself of the treasure of formulas of the *Opera buffa* which was so highly developed by Galuppi and Piccini, it is written throughout in a personal style. One is automatically led to think of Mozart's Leporello when hearing this aria [Ex. 7]. This impression is only strengthened by a second aria [Ex. 8]. The



[1]) Autograph in the Esterházy Archives, Budapest.



figure of the second rival, Volpino (little fox), is an exceptionally nice part for soprano. In the first act, Volpino sings an expressive aria in G minor, which closely resembles the Neapolitan "vengeance aria", and has here, of course, a parodistic function [Ex. 9]. The aria in the third act, too, is not to be taken seriously.



Dressed up as Turk, he, of course, sings in a Turkish manner. We will also find an "alla turca" in Haydn's later opera, "L'Incontro improvviso".

The old Sempronio, who is being fooled by Grilletta, Mengone and Volpino, and who finally loses the

girl to the would-be apothecary, is masterly characterised by Haydn [Ex. 10]. Haydn has made further progress



in the ensemble art. In contradistinction to "La Canterina", the final phase of the second act of the "Apothecary", represents the peak of the action in a scene with the Notary Public. It is a type of variation-rondo with a *presto* appended, of which there is an abundance in the *Opera buffa*. The contradictions are very clearly drawn. In the first part of the finale, Sempronio, the old fool, comes on the stage with what he thinks are the notaries, who, with the most respectable expression on their faces, begin to draw up the marriage contract. The orchestra accompanies this with a "writing motif" [Ex. 11]. It is the typical comic situation of the *Opera*



buffa. The orchestra underlines the atmosphere with small but very plastic motives which show Haydn in the full height of the buffo technique of his time.

The matter is a totally different one in the case of the succeeding opera "Le Pescatrici [1769][1]) which likewise goes back to Carlo Goldoni. The musical language becomes more characteristic and the structure more independent of the Italian pattern. For the first time the "parte serie" appear in the *Opera buffa* by Haydn. These are serious parts, which belong to the achievements of the *Opera buffa,* dating back to the second part of the 18th century. The text at first shows Count Lindoro, as the only serious part, and we learn only from the music that Eurilda is his female counter part. Lindoro, who is looking for Eurilda, but cannot find her among the girls, organises an examination, where the "fisher" girls Nerina and Lesbina also take part. These, of course, make themselves immediately conspicuous by their tremendous exaggerations and megalomania. An important change has taken place in the whole constellation. With Goldoni, the criticism practised on society has no important part. Haydn, however, emphasizes the difference with his music. The serious partners are no longer dolls, the original of which can be found in the *Opera seria,* but real persons whom one feels are alive, and who influence the course of the action. Unfortunately only the prelude has been preserved from the first aria of Eurilda [Ex. 12]. But this is the key whereby we recognize her true position in the drama, enabling



us to distinguish her from the other female parts. Her nominal father, Mastricco, is no longer (as in the "Apothecary") the marriage-mad guardian, but a wise man who contemplates life from the experience of his

[1]) Autograph in the Esterházy Archives, Budapest.

age [Ex. 13]. The surrounding becomes a part of the opera which must not be underestimated. The period of

(13) *Adagio*



the musical "Storm and Stress", which was beginning to close, and which brings about a proper crisis in all spheres of Haydn's composition, begins to throw its first shadow[1]). This new attitude was also brought about by Haydn's probable studies of modern literature, the fruits of which are the music to Goethe's "Götz von Berlichingen", which is unfortunately lost to us, and the dramatic music to the re-discovered Shakespeare, which has also disappeared[2]). In "Le Pescatrici", we find at first only hints of this new spirit. The *Introduzione,* designated as "Coro", in reality, however, only a quartet formed by the comic parts, introduces the rustic atmosphere [Ex. 14]. Various ensembles enliven the three acts of the piece. The *ombra* scene — the invoking of

(14) *Allegro*



the shadows — has its origin in the *Opera seria.* The basic idea of all this is again parodic, as in "La Canterina"; however, the production has taken on much finer forms. In accordance with the old usage, the scene

[1]) One notices similar tendencies in the *Sinfonia Lamentatione* (ca. 1768), the *Sinfonia La Passione* (1768), *Symphony No. 34* (D minor), etc.

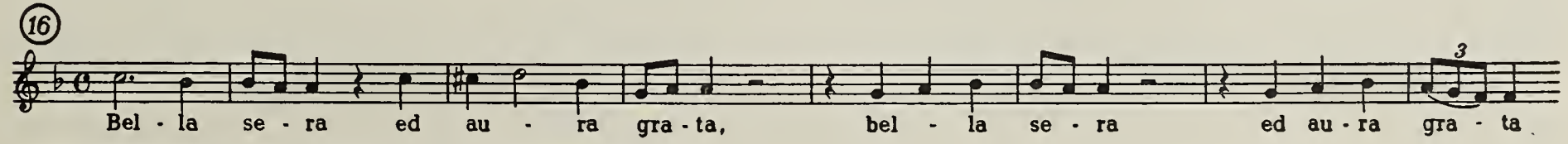
[2]) Hamlet, King Lear (the music to *King Lear* attributed to Haydn is doubtful and appears to be by the contemporary composer, W. Stegmann).

is in E flat major, and the English horns again replace the oboes, determining, together with the horns, the lyric tone of the wind instruments [Ex. 15].



This new attitude, which is announced here, is consolidated in "L'Infedeltà delusa", composed in 1773[1]). This is linked in a great chain with the opera "La vera Costanza", which approaches the tragic. This group is rightly designated the "Storm and Stress" period of Haydn's creative activity for the stage. It runs parallel with the development of the symphonic form right to the Paris symphonies [Nos. 82—87] and the string quartet up to the so-called "Russian quartets" op. 33. "L'Infedeltà delusa", termed *Burletta,* deals with the conflict between father and daughter. The father wishes to marry his daughter Sandrina to a rich husband in order to profit by this match, whereas the girl has set her heart on a poor peasant lad. As the sister of the poor lad loves the man who is intended for Sandrina, she tries to get out of it with the help of intrigues and masquerading comedies. While it was the aristocracy and the middle class in "Le Pescatrici", it is here the poor and the rich *within* the middle class which are played against each other. The ensemble in this opera plays a still greater part than in the preceding works.

Even the introduction seems to give impulse to the action. It begins in a pastoral fashion and is obviously very close to the *Opera seria* [Ex. 16]. After this lyrical introduction, Sandrina, the principal female part, appears.



[1]) Autograph in the Esterházy Archives, Budapest.

The contrast between father and daughter is the dramatic exposition. Here, Haydn changes the grouping of the singers. Old Filippo, Sandrina's father, is the tenor. The same voice is required of the man, whom the father desires as son-in-law, whereas Sandrina's choice is a baritone. This externally underlines the solidarity of the partners. Haydn masterly describes in the arias the easy going mood of the father, but also his temper. Nanni, Sandrina's lover, sings an aria in F minor, which in no way denies its spiritual relationship with the *Opera seria*. At first we even think of the chorus of the furies from Gluck's "Orfeo", until we notice Haydn's parodical intentions [Ex. 17]. The appended F major movement in $^{6}/_{8}$ time is written in the craziest *buffo-parlando* and stands in



effective opposition to the gloomy F minor part in which Nanni assures, in a glowering rage, that he would rather perish than renounce Sandrina [Ex. 18]. A duet, which here takes the place of the otherwise more often



used "aria of vengeance", characterizes him well enough. One can imagine Nanni breathing hard with rage and passionately declaiming during a prelude of only three bars. His sister Vespina merely utters a frightened

"Parla!" in view of this violent outbreak, and tremblingly asks him what has happened to him. As she then learns that "his" Sandrina is to marry Nencio, they both swear vengeance [Ex. 19]. Strangely enough, Sandrina,



about whom the whole work revolves, hardly sings at all in the whole opera, a highly dramatic effect. Although the young Mozart has at that time not entered the circle around Haydn, it may be said that Haydn came very close to his later friend in this work. The whole opera shows Haydn's often denied talent for the stage, and this especially in the characterization of persons.

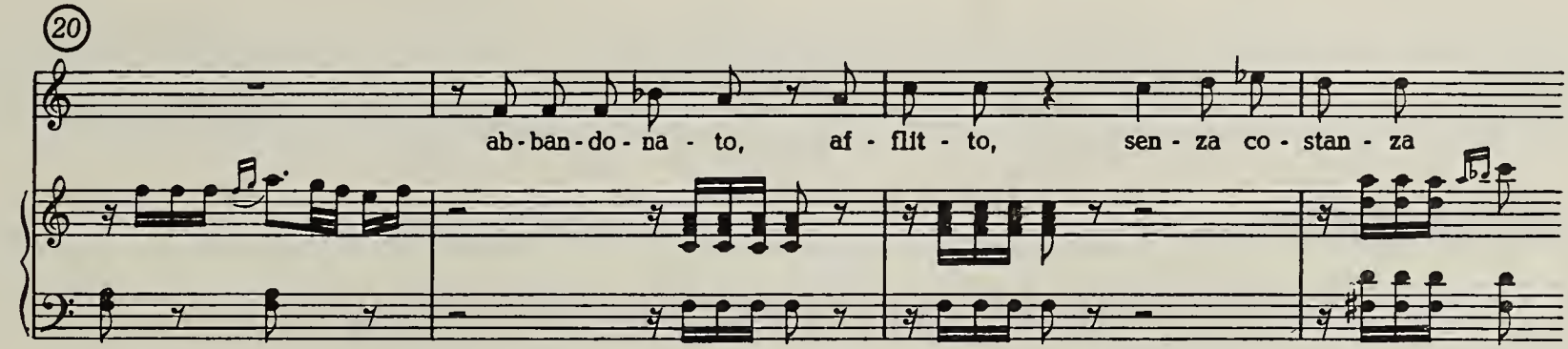
Humanitarian trends, at first only carefully suggested, do not develop fully until in the next opera. In the *Opera buffa* as a type they are not to be found. They are to be traced back to the influence of the French *Singspiele* which decided to face the problems of their time. Herbert Albert called the French *Singspiele* "the birds of storm of the French revolution". In 1764, the *Singspiel,* "La rencontre imprévue", or the "Pilgrims of Mecca" by Christoph Willibald Gluck was produced in Vienna. It was an early example of the humanitarian opera in the sense of Rousseau, dealing with the difference between the false world of civilisation and the generosity of exotic princes. Gluck's work, however, lacked the social-critical attitude of the pre-revolutionary period,

which was usual in France. Karl Friberth, who worked as singer and producer in Esterháza, translated the French libretto by Dancourt into Italian and thus made a theme for an *Opera buffa* out of it. The French dialogue was replaced by the Italian *Recitativo Secco*. The adaptation also made changes in the cast. Not only the limited personnel at the court was of importance, but also the desire for a clearer structure of the action. Friberth was an exceedingly able and bright artist who was eager to work out the theme of the "Entführung aus dem Serail" — for this is the real subject — without any secondary characters, if possible. Many a fine point of which Gluck made full use with precious humour is missing in Friberth's libretto, for instance the figure of the mad painter Vertigo, the first "original genius" on the stage of the "Storm and Stress" period. In the Friberth-Haydn version, the painter only plays an indirect part; Prince Ali, in the moment of greatest danger, dons a painter's frock, and places himself in front of a canvass, which by a happy coincidence happens to be there, in order to distract the attention of the guardians of the Harem, who were persecuting him and Rezia. This opera, which, shortly before the last war, was resuscitated from an unmerited oblivion by Helmut Schultz[1]) with great success, contains a vast number of happy ideas. In all probability, Gluck's charming work determined Haydn not to economise with ideas. In spite of the associations with the Italian *Opera buffa,* Haydn's composition surpasses by far the contempory production, and if it would not be for Gluck's totally different manner of writing, one could doubt which of the two works is to be given preference. How carefully Haydn set about his work is proved by the secco recitatives, which the Italian composers, for instance, did not especially elaborate. There are a number of sketches by Haydn in existence in which he has consciously changed the recitatives. His aim for concentration on the essentials was probably in accordance with the adaption by Friberth, who often energetically condensed the talkative length of the French dialogues. Haydn, however, penetrates into the character of the parts to an extent which is, even for him, most extraordinary. He sets a series of various types of arias against the small types of songs of Gluck's *Singspiel.* Thus Haydn's "L'Incontro improvviso" is the first comic opera in which the most varying creations are equally united in one and classified according to purely musical and dramatic considerations. The well known opera intrigue is limited to the part of the lying Calender, a beggar monk, of whom Haydn makes good use. Serious and gay parts are mixed. The action, too, which was placed in the East, marks the new way which corresponds to Haydn's humanitarian spirit. Despite this, the work

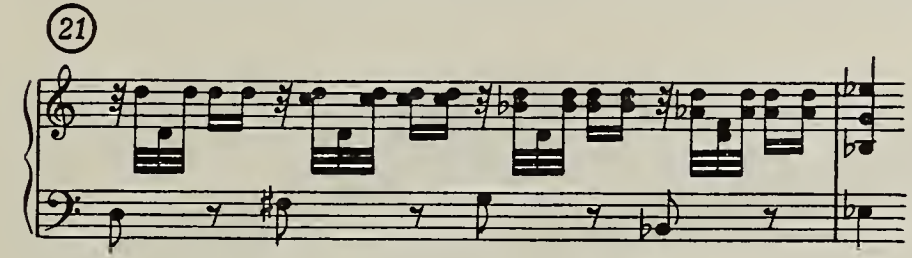
[1]) Piano score published 1941 by Musikwissenschaftlicher Verlag, Leipzig.

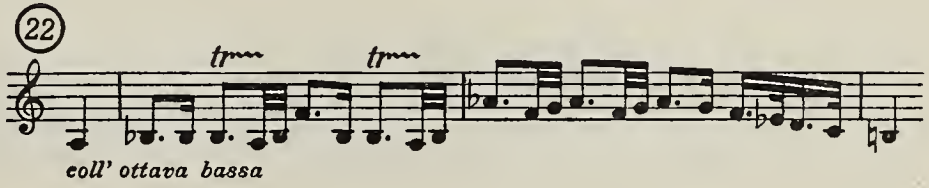
remains connected with the aristocratic sphere of the Esterházys, with that super-refined culture which, by its tolerant attitude, was open to everything that was new.

The special position of this opera becomes apparent through its recitative. The sixth scene of the first act is a wholly serious accompagnato recitative of Prince Ali, in which he gives way to his desperate spiritual condition. A longing motive of the 1st violin describes his loneliness [Fig. 20]. Accompanying the words



"Povero mio core, tu palpiti?", a new motive commences which makes the sentiment ever more penetrating [Fig. 21]. Ali's thoughts turn to Rezia. In the *allegro* part, he shows his hatred for the Sultan [Fig. 22]. After





this, however, he collapses. The recitative fades out. For the first time, Haydn here succeeds in creating the phsychological deepening of word and scene. The individual human being with his individual fate replaces the

type — the master's presentiment of the *Opera seria*. "L'incontro improvviso" commences with an *Introduzione*, which presents the Eastern atmosphere in an impressive manner. "Calenders", the beggar monks get intoxicated on wine and tobacco, although the Koran prohibits them from indulging in any such luxuries. Thus the betrayal which their leader is to commit against Ali and Rezia is clearly motivated. This insult against the religious servants — an echo of the period of enlightenment — must not be underestimated. [Ex. 23]. In Gluck's case things



are completely different. His opera commences with a song sung by Osmin, Ali's servant; only in the third act he lets the "dervish" sing a sarcastic song on the stupidity of the people, who want to see real servants of Allah in the "Calenders". This song became famous through Mozart's piano variations K.-V. 455 [Ex. 24]. Haydn



by far surpasses Gluck in the characterization of the parts. Gluck's serious figures still act very stereotyped in this comic opera. Heroic qualities of Prince Ali can be sensed in Haydn's work as soon as the recitative of the sixth scene; they become still more apparent in his two arias, especially in the aria, "Il guerrier", to which

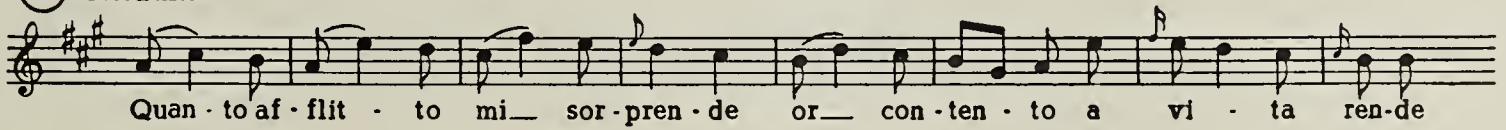
the prelude gives an inspiring beginning [Ex. 25]. Here we can find something of the progressiveness which

(25)



Weber's Hüon has in Oberon. Rezia, too, is more independent than in Gluck's work. Her moving aria in the first act reminds one of Eurilda's aria from "Le Pescatrici" [Ex. 26]. Completely in the Neapolitan style, how-

(26) *Andante*

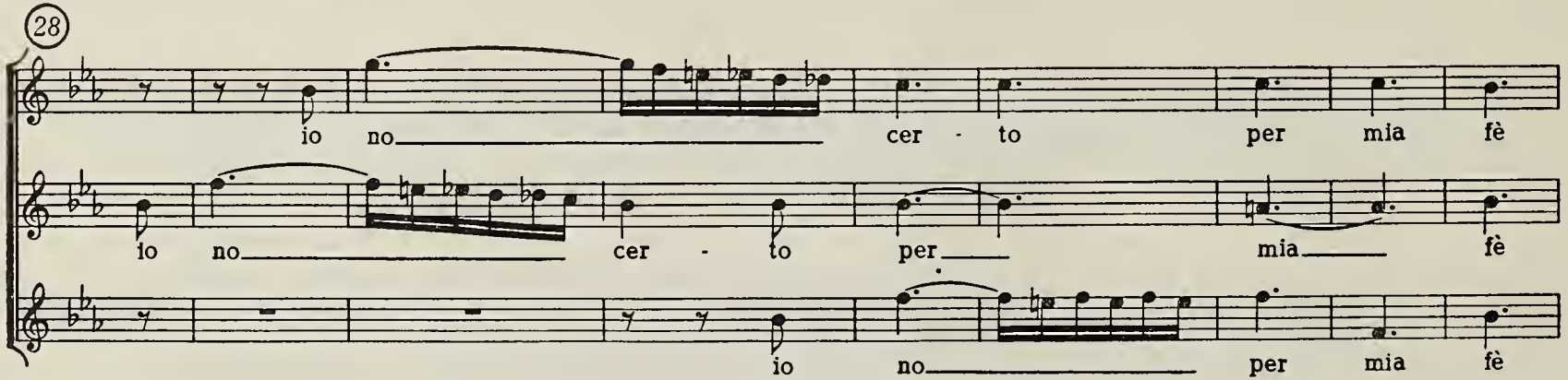


ever, is her great aria in C major in which the triadal thematic content belongs to the favourite requisites of that time; but here too Haydn allows motives of the *Opera buffa* to influence him. It is the ensembles which form the musical climax. To his most beautiful inspirations belongs the *terzetto,* which Rezia sings with her two confidants, Dardane and Balkis. It is the lyric echo of their joint deliberations about how to get in touch with Ali. As this is a kind of dream narration and Haydn selected the key of E flat, one naturally thinks of an *ombra* scene, all the more as the composer again uses English horns with French horns and muted strings. The *terzetto,* consisting of two verses, uses the three voices in the simplest but thematically most homoge-

neous manner [Ex. 27]. After this beginning the voices begin to move more freely. Rezia, above all



others, comes out well as a soloist. The otherwise very sparsely employed use of chromaticism plays a big part [Ex. 28]. A strictly thematic return to E flat major with peculiar figurations throws a veil over the beginn-



ing of the second verse. After this terzetto the lovers' duet must be considered as particularly happy. It is written in E major, which is unusual for Haydn, and represents, according to the ancient aesthetics, the key of "heavenly rapture". This duet represents the lyric peak of the opera. In contrast to Gluck, where the aria of Ali is the centre and thus reaches the highest sentiment in the longing of the prince, Haydn already sees the

fulfillment of the longing in the classic humanitarian sense. The instrumentation is very soft: muted strings with oboes, bassoons and horns in E. Ali's broad theme is taken up with a new text by Rezia. The piece closes on the dominant (B major), and the finale in G major follows immediately — a good dramatic idea, for the happy rapture is followed by a cruel reverse, which destroys all hopes for the time being. Tremoli in strings, syncopation and diminished seventh chords underline the dreadful atmosphere which the news of the sudden return of the sultan produces. Naturally, Ali's servant Osmin, who peacefully continues chewing, appears when the general excitement is at its highest and gives the whole scene a crowning touch of grim humour. The servants of the *Opera buffa* know at least *one* way out, and thus the second Finale ends with a frightened jabbering which does not exclude the hope for salvation.

For the first time in a Haydn opera, the Finale of the last act is not treated as a matter of secondary importance, as was his usual practice; for this, too much is happening. Last but not least the treacherous beggar-monk gets his well deserved punishment. Of course the Sultan forgives the lovers, for as a man of "clean manner of thinking" he is rather under obligation to do so, and in a small duet scene, which is then taken up by the other singers, Rezia and Ali express their thanks again for the happiness which they had thought irretrievably lost. Of course one expects in an opera with such a theme Eastern music or at least airs which were then thought to be Eastern. C. F. D. Schubart emphasizes in his "Aesthetics" the pronounced war-like character of Turkish music. The French composers made rich use of these new musical possibilities. Haydn, who in some of his compositions had genuinely re-experienced the Hungarian and Serbian element, and had probably often heard the music of the "janizaries" in Vienna, gives hints of "Turkish" airs in the third act of the opera "Lo Speziale", although they are meant as a parody. In "L'incontro improvviso" the violins imitate castanets in the parts sung by the Calenders. The Turkish march in the third act, however, is less "orientally" effective by its instrumentation than by its theme [Ex. 29]. These experiments, however, by no means approach the effects

(29) *Moderato*



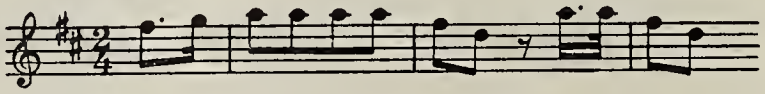
which Mozart achieved in his "Entführung" or which Haydn achieved later in his "Military Symphony", written for London [G. A. No. 100].

"Il Mondo della luna" (1777)[1]) stands in sharp contrast to the previous two operas, but the critical brain of Haydn also rules this gay farce by Goldoni. This applies firstly to the secco recitatives. Buonafede, a precious name in view of what is to happen, has a longing for the distant: he wants to get to the moon whose key is E flat major. As soon as the topic turns to his favourite subject — and this happens very often — the modulation moves towards E flat major. His first aria is of a strange structure. It actually comprises a complete series of scenes. The scene begins with a secco recitative in which the bogus astronomer, Ecclitico, gives instructions to his fake *famuli* to keep the telescope prepared for Mr. Buonafede. Now a ritornello for strings alone in D major begins, which reminds us of the *andante* of the "Schoolmaster" symphony written in 1774 [G. A. No. 55] with its captivating melody and its gravitational rhythm [Ex. 30]. That he has seen "something very beautiful"

(30) *a) Sinfonia*



b) Opera



(i. e. the moon) is expressed by Buonafede in a short recitative and shorter *presto*. He continues to turn his telescope. D major and C major resound and the instrumentation increases in volume. Then he sees the moon quite clearly. The ritornello starts in E flat major. His longing increases. It takes effect throughout the Finale of the first act, likewise written in the key of his longing for the moon. In the adagio, the uncanny flickering movement of the violins can be heard [Ex. 31]. Buonafede believes himself to be near the achievement of his

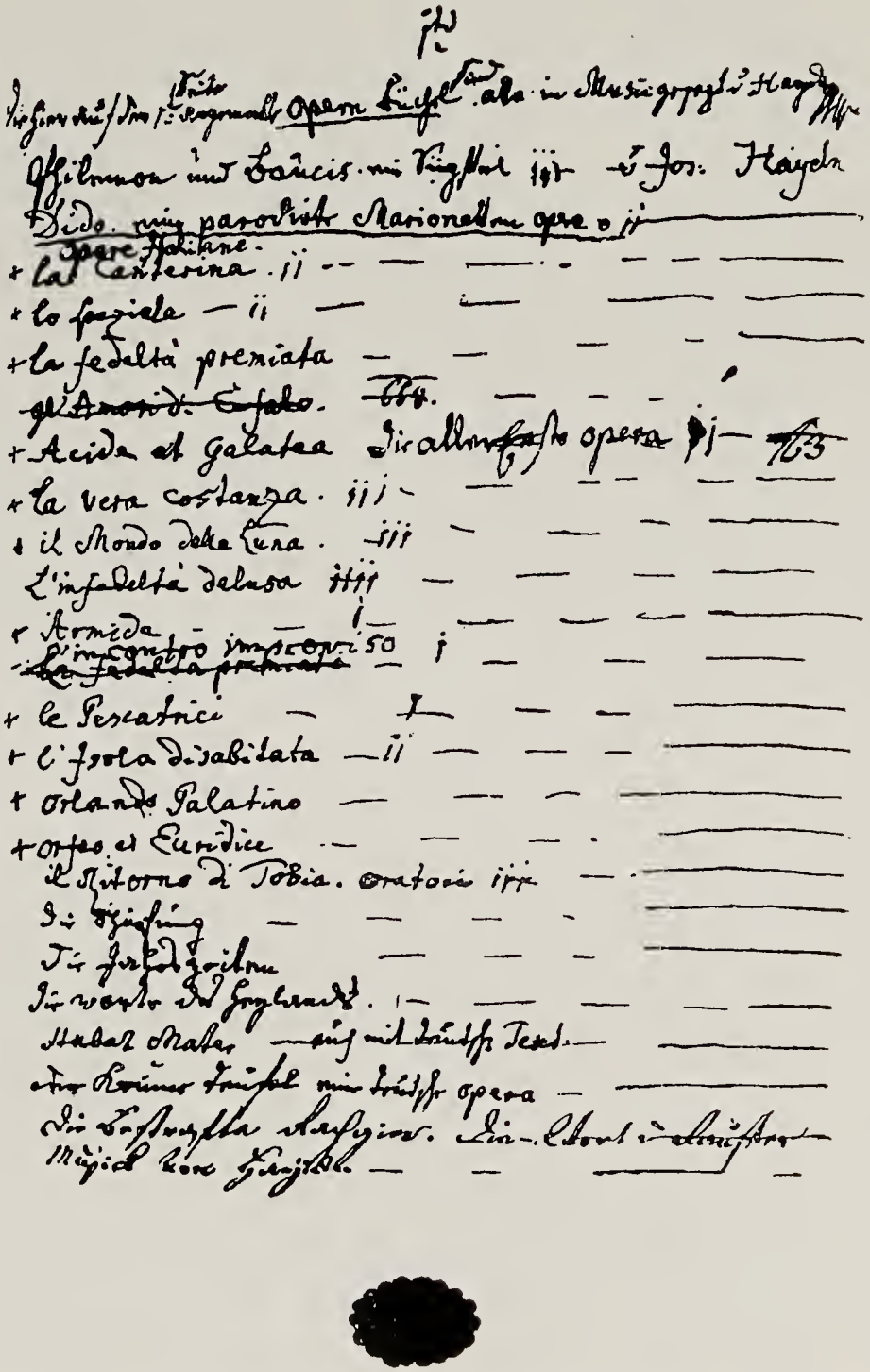
(31) *Adagio*



[1]) Autograph partly in the Paris Opera, partly in the Berlin Staatsbibliothek and partly in the Esterházy Archives. Piano score published by Edition Adler, Berlin, 1932, edited by M. Lothar.



A Recording Session of Orfeo in the Mozartsaal of the Konzerthaus in Vienna.



Haydn's catalogue of his operas (Nationalbibliothek Vienna, Bildarchiv).

aim. He takes leave in B flat. Then he works up to E flat major, fails to reach it and faints. He is thought to be dying. Now the real fun starts, with questions concerning his last will and legacy and other jokes of that kind, until everything turns into the rather threadbare moral: "Who lives, lives; let the dead rest in peace." The musical peak of the opera is the lovely duet in the third act. The harmony is overshadowed by a certain melancholic element. The theme of the first part could be the *andante* of a Mozart Piano Concerto [Ex. 32].



Chronologically "La vera Costanza"[1]) (ca. 1776) precedes "The World on the Moon", but musically and above all dramatically, "True Constancy" continues the chain of thought which began with "L'incontro improvviso". "The World on the Moon" is a happy interlude but contains little of the new style which Haydn was attempting to create. Humanitarian and sociological concepts have the greatest influence here. The thrilling parts of the text are accentuated by the music. The buffo element is limited to a minimum, whereas the serious parts spread throughout the whole work. The history of the creation of this opera is not without interest. In 1776, Haydn was commissioned to write this opera for Vienna. In spite of the protest launched by the Emperor Joseph II., the performance was actually prevented by intrigues. Instead of it, an opera with the same title but by Pasquale Anfossi, which had been performed for the first time in Venice in the same year, was given. Haydn withdrew his work and had it performed in Esterháza in 1779. Probably he was acquainted with Anfossi's opera. However, in contrast to the Italian master, who as a pupil of Piccini, took pleasure in spacious scenery, Haydn tried in advance to concentrate. Especially in the third act, scenery and music are concentrated to the utmost. There are, however, likenesses. The two arias of Baroness Irena are similar in key and character. These are arias in the Neapolitan style, purposely sung by persons of social standing. The thematic material,

[1]) Complete holograph copy in the Paris Conservatory Library; sketches and fragments in the Berlin Staatsbibliothek.

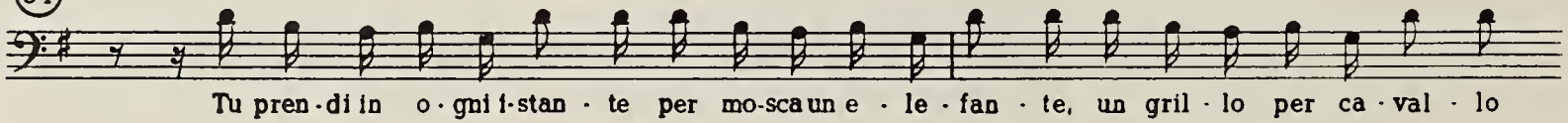
too, shows likenesses [Ex. 33]. Much more important, however, is the part in the first act, by which we con-

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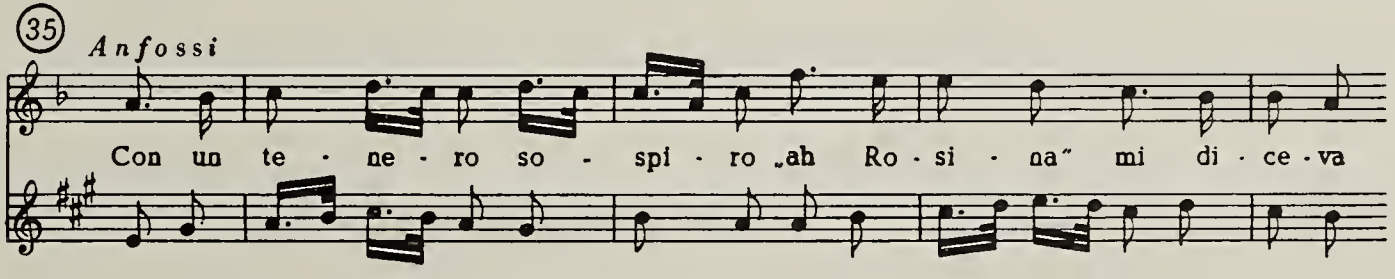
clude that Anfossi's work was not altogether unknown to Haydn. To the words, "Tu prendi in ogn'istante per mosca un elefante", Anfossi writes an impressive buffo motive, which turns up again in the first Finale with slight alterations. Haydn also makes use of this brilliant combination. In his case, however, the air turns up again without any rhythmic or melodic changes, built on the confusion of voices of the final part and influencing the thematic structure of the other parts [Ex. 34]. Still more surprising is the fact that the structure of the

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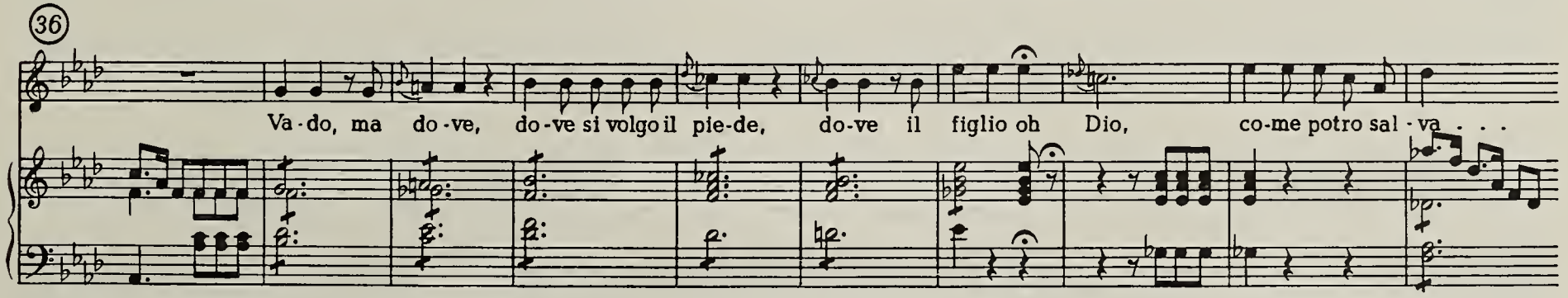


great scene of the count in the second act is completely the same in both cases. This scene was probably originated by Anfossi, as the distraught character of it does not seem to be in keeping with Haydn's style. If we compare the recitatives of the first act, we can also find some similarities. These mutualities, however, are again contrasted by a vast number of differences, which can be seen from the beginning. Haydn amalgamates overture and *Introduzione* to one and thus achieves a very dramatic beginning which sets the basic key for the entire opera, whereas Anfossi commences with an ordinary *Sinfonia* in three movements. His *Introduzione* remains independent, more an illustrative description of the gale which dominates the introduction than the spiritual effect of the same on the acting parts. Similarity to Haydn could only be found in the orchestral movement accompanying the words of the Baroness. Anfossi, however, remains within the sphere of the buffo, even

in the aria of Rosina. Haydn brings human sentiment as an elementary result of spiritual need and despair into the foreground [Ex. 35]. The contrast is still more obvious in the difference between the two forms of the first

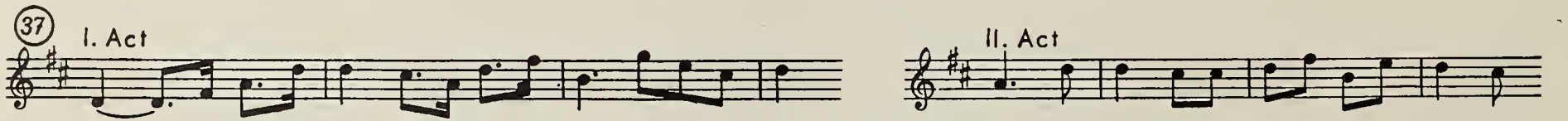


accompagnato recitative. Anfossi's quiet and careful transition from the secco to the accompagnato is contrasted by Haydn's more accentuated dramatic scene. The big scene and aria of Rosina in the second act likewise show far-reaching differences. Anfossi's E flat major is contrasted by Haydn's gloomy F minor, which he chooses for Rosina's outburst of despair. The Italian is aiming for an obviously clear interpretation of the dramatic situation, whereas Haydn interprets the sorrowful feeling of loneliness from within. He considers the dramatic as a mirror of spiritual events [Ex. 36]. The difference between the two love duets in the third act is similar. For



Anfossi this represents the peak of the opera. He writes a piece in many parts with splendid orchestral support in order to bring out this significance clearly. Haydn uses the duet merely as an echo and a fading of a great preceding shock. They have only the key of B flat in common.

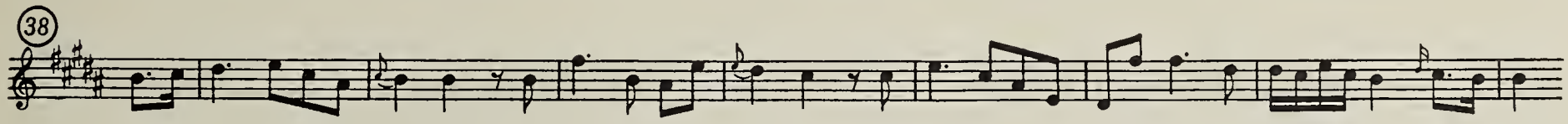
The development of Haydn as a dramatist, his progress from the primaeval sphere of the comic opera, also shows us the increasingly organic use of the final parts of the various acts. The inclusion of humanitarian and critical references to society results in the fact that the last "comic" operas contain more serious happenings than comic ones. Basically "La vera Costanza" is a serious opera, not an *Opera seria* of the old type, but a musical drama of the type of Mozart's "Marriage of Figaro" in which human claims are much more serious than at first appears. In the Finales of the first two acts the actors confront each other with the greatest contrast. The principal motive, which Haydn follows up in this work with real sincerity, is the uniting of two lovers under disregard of social prerogatives. The first Finale brings out the two opposing couples. The composer has here the possibility to deepen the characters psychologically, and Haydn has made fantastic use of this opportunity in a way which we do not expect. The second Finale is grouped around a scene with a duet between Rosina and the count. Violent changes in key indicate the inner tension. The sung parts join freely with an continous orchestral movement composed out of several themes. An expressive "recital" often replaces actual singing. Thematic likenesses with the first act can be found as the count enters the scene and finds only the child instead of his beloved, for which he has been desparately looking [Ex. 37]. The formal



structure of this scene approaches the form of the sonata. It concludes in a *Stretta,* which reaches a canonic sextet and therefore no longer permits individual treatment of the various parts. Thus the two Finales have become the main supports of the problem in this opera. Here Haydn's spiritual relationship to Mozart becomes apparent. None of the contemporary Italians succeeded in anything like this advance into spiritual subtleties. For Haydn this opera meant a new basis. He also applied the newly gained form in the following buffo operas [as far as one can still classify them under this heading]. In "La Fedeltà premiata"[1]) composed in 1779/80, the approach to Mozart's manner of writing becomes more and more apparent. We only need to

[1]) Autograph in the Esterházy Archives; Autograph fragments in Berlin, Staatsbibliothek.

look at an aria of Amaranta, written in the certainly rare key of B major [Ex. 38]. The serious element



abounds here too. The opera closes with the death of Melibeo, a really evil character. Haydn's organic manner of thinking again asserts itself in this opera through the choice of tonality. Thus the second finale is in E flat major. This is also the key of the arias sung by the "serious" lovers, Celia and Fileno. As a dramatic figure, the bad character, Melibeo, is a mixture between Calender from "L'incontro improvviso" and Don Basilio from Rossini's "Barber of Sevilla". Melibeo sings in C minor — still close enough to the E flat events — and so reveals his evil nature. Thus Haydn brings the counterparts together by selecting his keys. Yet "La Fedeltà premiata" is hardly a dramatic piece in spite of the abundance of beautiful music. It is almost a produced fable. But its significance for Haydn's further dramatic development may not be underestimated. The regrouping of the relationship of the serious partners to the comic ones actually announces the final phase of the old *Opera buffa.* If the serious couple was hitherto taken from the ranks of the aristocracy, a simple shepherd couple replaces them here, and the buffo part is only represented by the insane count Perrucchetto, who can be taken for a precursor of the Knight Rodomonte in Haydn's "Orlando Paladino" (1782)[1]).

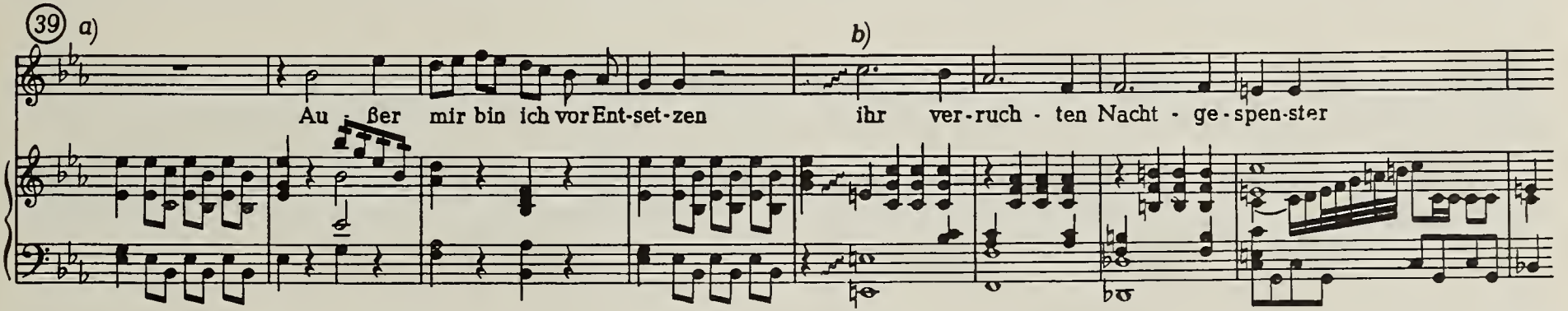
This opera has the subtitle "Dramma eroicomico", which was already once used by Salieri in 1772. The heroic-comic character is emphasised by the fact that there is not a single really serious part in this opera. In his Haydn biography Griesinger observes: "Haydn prefers to find the comic side of a topic and usually finds it easily." Nowhere can this be better applied than to "Orlando". The Roland theme was often treated in literature. Bojardo started in 1495 with his "Orlando innamorato", Ariosto followed in the 16th century with his famous "Orlando furioso". Since that time the narration of Angelica and Medoro enjoys a popularity, which was perhaps only exceeded by that of the Armida narration in Tasso's "Gerusalemme liberata", or the Orpheus theme. There are four Roland comedies by Lope de Vega alone. Händel's "Orlando" and Gu-

[1]) Autograph (incomplete) in British Museum, London; Autograph fragments in the Berlin Staatsbibliothek.

glielmi's "Le pazzie d'Orlando", however, are the direct precursors of Haydn's opera. Händel's work, which was performed for the first time in 1733, is a typical *Opera seria* but surpasses by far the usual type of opera in depth of passions. Guglielmi again takes up the theme from the comic side without dropping the chivalrous note altogether. It may have been this amalgamation of chivalry and the grotesque comic element which attracted Haydn, if he was at all acquainted with the work. We know nothing about Guglielmi's opera having been performed in Vienna or Esterháza. Still there are common traits, and even if Haydn never saw Guglielmi's opera, the librettist Nunziato Porta was certainly acquainted with it, for the sixth aria of Haydn's "Orlando" has the same text as the eighth, "D'Angelica il nome" from Guglielmi's work. Moreover, both arias are in E flat. Haydn, however, precedes it with a passionate orchestral recitative. Both operas end with a *coro in rondo*. A vast amount of heroic notes is struck in the opera. In places these even attain a great independency. Yet it is all intended as farce, as a parody on an overemphasised and therefore comic heroism. The subject is not treated in its reality. Supernatural powers are constantly interferring in the most farsical way. In Haydn's "Orlando Paladino" we also have something of the cynical superiority which gives Mozart's "Cosi fan tutte" or Verdi's "Falstaff" their mirror-like significance. We read it at the beginning of the last fugue in Verdi's opera: "Everything on earth is only fun and we are being made fun of". Deviating from Haydn's earlier operas, a great number of persons are acting in this one, and it is only this score which contains exact instructions for the stage. One can see the joyful eagerness with which the master applied himself to this thankful theme.

A rich scenery is unveiled in front of the eyes of the spectators. The scene of the first act is set in a beautiful garden, the second shows at the beginning a lonely beach by the sea and in the Finale the cave of the witch, Alcina; the third act shows the Elysian fields. The last picture unites all actors in a small wood for the final chorus. The frequent change of scenery and numerous transformations are not only to enliven the action, but they are parodic in a double sense: Haydn pokes fun at the *Opera seria* and also persiflages the Viennese pantomime, thus creating the real basis for the comedy. Characters and situations are drawn with strong exaggeration. All this, however, is united by a clever key technique which shows the progressive Haydn to be still the descendant of the Baroque period, despite his spiritual connection with Mozart. One can only call this highest artistic consciousness. Orlando presents himself in two principal keys: E flat major and A major. E flat major is his personal heroic world out of which his craze has sprung. But

by adhering to this key Haydn pokes fun at the hero in the second act, as he flees from the dragon of Alcina [Ex. 39]. However, the moment he comes under Alcina's power in the cave (this is of course brought



about by witchery) her key, i. e. C minor or C major, sets in, and not before he is again transformed to his normal state does Roland sing in E flat major, whereby he plainly shows that he is not yet cured from his craze. In the A major region he is easier to deal with and more practical, for this key belongs to the circle in which the passionately desired Angelica moves. A major[1]) is finally also the key of the last rondo in which the cured Roland is returned to the world [Ex. 40].



Madness when in love and heroism are the characteristics of Orlando. His counterpart, Rodomonte, is a sabre-rattling bumpkin squire. This "King of Barbarism" (this is his name in the text book) is looking for

[1]) One cannot fail to recognise the melodic relationship with the chorus of the *Amorini Divini* in the second Act of Orfeo, written in the same key.

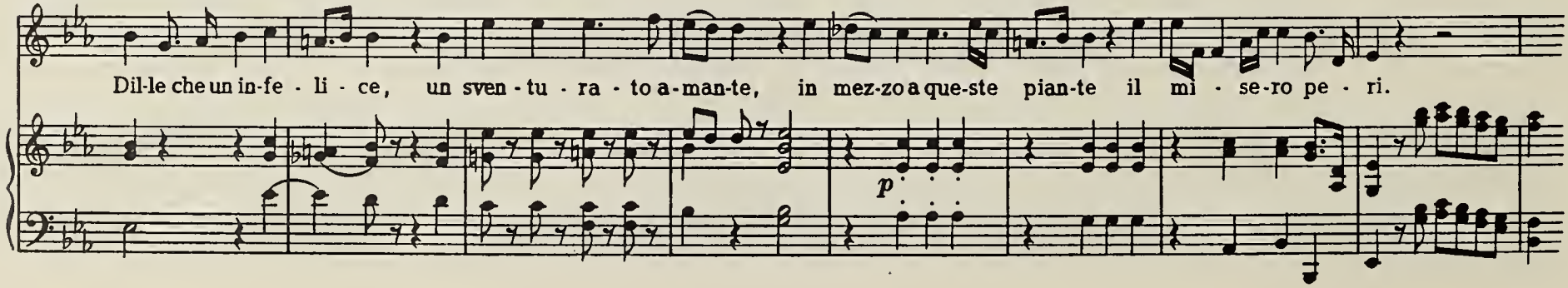
a duel with Roland in a quite unnatural rage. His main key is B flat major, which is also the dominant of Orlando's heroic key. Even the overture refers to him. It strikes the ironical note which is preserved throughout the opera [Ex. 41]. In the first act he suddenly rushes in the idyllic sphere of Eurilla and Licone,

(41) *Vivace assai*



again emphasising his own honour in B flat major, immediately after the G major aria of Eurilla. In the first Finale he also sings in "his" key. Only the second act he commences with a great aria in C major. This, however, has its reason in the fact that Alcina has transformed him by way of punishment for his fighting craze! He has his characteristic counterpart in the flute-playing Medoro, whose wretchedness is already revealed in the first finale. This poor lad is most unhappy in the second act. A recitative with the shepherdess, Eurilla, who is to console him, is practically over-burdened with expressive material. However, in the moment of greatest despair Medoro sings just in Roland's E flat major, and with this beautiful aria (which is related with Tamino's picture aria from the "Magic Flute") he awakens our sympathy [Ex. 42]. Another point

(42) *Adagio cantabile*



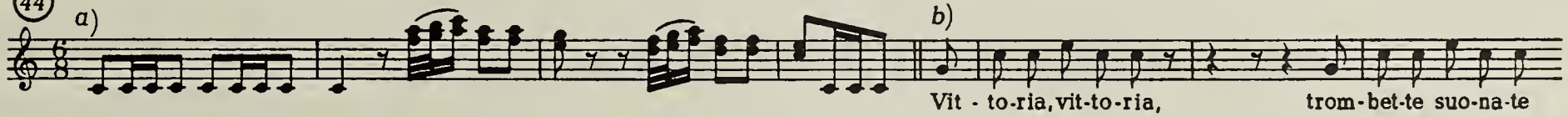
taken in advance from the "Magic Flute" is Angelica's suicide scene in the second act. Great *unisoni* in G minor, the lowest key in her scope, depict her uneasiness, her desperate search for Medoro and her difficult decision to renounce life [Ex. 43]. Of course the plan is not carried out. Medoro and Angelica are

(43)



linked together by the key of their main arias in F minor and F major. Otherwise Angelica moves more in the D major — A major region. This couple is characterised by a morbid sensibility and lack of vigour. How eager to live are, in comparison, the socially inferior couple, Eurilla and Pasquale, although they are of a completely different character. Eurilla is the fresh girl from the country; Pasquale is Roland's shield-bearer and servant, but in reality as frightened as a mouse. Yet his great C major aria which he sings in the second act has the effect of a diminutive of Rodomone's aria in the same act [Ex. 44]. The lover's duet in B flat reminds

(44)



us distantly of the Papageno duet in the "Magic Flute" and is, at the same time, Haydn's successful persiflage on his own lovers' duets which are preferably in B flat [Ex. 45]. The *Deux ex machina* trick is brought to life

(45)



again with Alcina, the witch. (We are to meet it again in Haydn's last opera). Alcina must take care of everything. Completely distant keys are sought to depict the ghostly note of her appearance. Accompanied by ten bars of a "short horrible" *Sinfonia* in C minor, she comes to the top of the earth [Ex. 46]. Her key is C major or C minor.



She dominates the second Finale and forces everybody under her spell and above all Roland, which Haydn expresses with superior logic by his key-technique.

"Orlando Paladino" terminates Haydn's activity in the sphere of *Opera buffa* and simultaneously represents a peak in the history of the comic opera. And yet a tragic sentiment is hidden behind the gay mask, which the poet Jean Paul describes in Haydn's case as "like an expression of disdain for the world". The eagerness for new ideals can be felt everywhere, and "La Fedeltà premiata" and the heroic-comic "Knight Roland" are, with "La vera Costanza", nothing else but a step towards wholly serious opera.

We saw that Haydn started his creative activity for the Esterházy stage with the *Opera seria* "Acide" in 1762. It was not before 1779, that is before having composed the operas "La Fedeltà premiata" and "Orlando Paladino" that he applied himself again to really serious opera. This last group comprises the works "L'Isola disabitata", "Armida" and "L'Anima del filosofo". With "L'Isola disabitata"[1]) begins the struggle for a new fulfillment of the old form which, by then, was hardly fit to survive. Haydn took the text from Metastasio, the most important opera librettist of the 18th century.

[1]) A tiny fragment of the Autograph was in the Cloister of Göttweig until 1940. Otherwise the piece survives through an Elssler copy with additions by Haydn; this MS, in the Berlin Staatsbibliothek, is, however, Haydn's second version of the work, undertaken during the last years of his life for a projected publication by Breitkopf which never occurred. Of the original version there are various MSS scattered throughout Central Europe.

Having arrived with "La vera Costanza" at a point which no longer admitted a separation between the comic and serious opera — one tends to think of a "middle class" tragedy in the sense of Lessing — "L'Isola disabitata" has the effect of limiting matters to a very small sphere of human life. Perhaps Haydn thought to achieve with this work a revival of the opera through the music, for the libretto in its intermezzo-like shortness and lack of action seemed to create conditions which were particularly favourable for the musician. "L'Isola disabitata" was made into an opera by Bonno, Holzbauer, Jomelli, Traëtta, Naumann, Schuster, and Boroni — to name only the most important — before Haydn attempted it. The earliest adaptation to music known to us was that by Bonno. It was performed in Vienna in 1752. This opera follows the well known pattern: secco recitative and aria in changing sequence; a *coro* finally unites all the singers. Boroni's work first performed in 1775 is of greater importance, but without any extraordinary effects. Any influence of these compositions on Haydn seems impossible, and it would even be difficult to reconstruct any connections between Haydn and the works by Jommelli and Traëtta, who are by far the more important composers. The lack of a dramatic exterior forced Haydn to shape things from within. The "operetta", as he called it in a letter to Artaria, consists of two acts. The overture in G minor gives in a reduced scale all the moods and emotions of the opera. It is of a symphonic nature and differs completely from the roaring Italian *sinfonia*. Through it we recognise the importance of the symphonist Haydn of this period, who was beginning to concentrate the results of his work. The theme of the allegro part, which stands in close connection with the introduction, shows a strict thematic structure [Ex. 47]. This is the only opera where Haydn does completely without a



secco recitative, following a trend which was started in 1731 by Johann Hasse. We can call Haydn's opera *durchkomponiert* similar to Jomelli's "Demofoonte", for even the arias have lost their usual length. They are

no longer "stations of sentiment" but carry further a development which has already started. In this opera we even have a type of *Erinnerungs-Motivik* which has nothing to do with Wagner's later motives which recur throughout the whole composition, but has its origin in the *Opera buffa.* In this connection one recalls the 1st act of "La vera Costanza", which shows this method in a very impressive manner. Thus Costanza is sitting on the beach chiseling an inscription into a block of stone. A motif sung in A flat major expresses her spiritual conditions, and a subsequent suggestive motif accompanies her work [Ex. 48]. These two motives



are jointly executed up to the point where Costanza reads the inscription, thus bringing about an increase in the dramatic events. The motif in A flat major and this last part recur in the further course of the opera. Apart from this multimotivated structure, we have also the recitative based on one motif only. The second scene is a good example of this. Here we have only one joyous motif characterizing Sister Silvia and also affecting Costanza [Ex. 49]. It is exactly the child-like trait in Silvia which probably was the principal attraction for



Haydn[1]). For this reason he followed up the development of that part of the opera with much greater care than he used in the case of the other parts. The arias of this work leave a somewhat discordant impression. Some show clearly their origin in the Neapolitan tradition while others continue the characteristics attempted in the recitatives. Thus the fifth aria "Come il vapor s'accende" is a typical example of the old *simile* aria belonging more or less to every *Opera seria.* The first aria in A flat major again takes up the key used at the beginning of the opera and continues the note struck in the recitative. In doing without the *da capo form,* we see Haydn's aim to achieve new results in order to surpass the accustomed pattern. The passionate counterpart to this is Gernando's delicate aria in the second act. In the great quartet Finale Haydn forgets dramatic tension and makes festive music. The overflowing joyousness takes on oratorical forms, pointing not only to his late works but equally to Beethoven's "Fidelio". Only the second part of this copious movement returns to the sad atmosphere of the preceding scenes. In this opera, Haydn does without detailed characterization. All parts are firmly established types which do not change or transform. There is no psychological development, as in the operas of Mozart, but merely a sharply-outlined embodiment of the characters to be presented on the stage. Silvia alone is placed outside of this framework, if only by the music. Already at that period Haydn, as a free artist, succeeded in presenting the highest virtues of general humanity to the society in spite of Metastasio's book, which, as such, is of little importance.

Surprisingly enough, he again takes up the *old* form of the *Opera seria* in his opera "Armida", composed in 1784[2]). The theme was taken from Tasso's "Gerusalemme liberata". Monteverdi had taken from that epic poem the duel between Tancredi and Clorinda; Lully presented the story of Rinaldo and Armida; Pallavicino's opera, "La Gerusalemme liberata", brings an amalgamation of both (the text was written by Corradi). This work was performed for the first time in Dresden and was presented in 1695 in Hamburg (also in German); it required a tremendous scenery. Händel's "Rinaldo" composed in 1711, text by Aaron Hill, lets us recognise something of the "unfailing character" behind the baroque intrigue, which was what Gluck demanded. The principal matter here is the end, the "lieta fine". This well-knit "musical drama", composed in 1755, ends with Rinaldo's promise

[1]) In the original performance, Silvia was sung by Haydn's mistress, Luiga Polzelli.

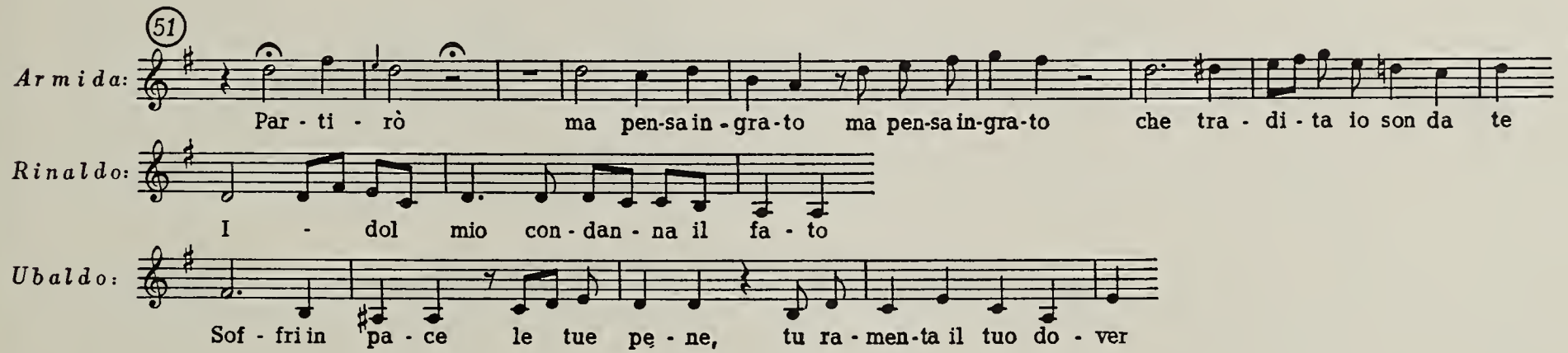
[2]) Autograph, mostly complete, in the Royal College of Music, London; Autograph fragment in Harvard University Library, Cambridge (Mass.) and two Elssler copies, one in the Sandor Wolf Museum, Eisenstadt, and one in the Gesellschaft der Musikfreunde, Vienna.

to return after he has absolved his military service, to which Armida replies: "Go and come back soon, and be assured that Armida will always be the same towards you." Concluding, the chorus sings: "May love never die — everything which does not bring about love must be flattened to the ground." A similar version of this pleasant decision can be found in Sacchini's "Armida" (in French). The work of the Viennese theatrical poet, Coltellini, is very important for the end of the 18th century. Salieri and Righini wrote the music to it, and Haydn also took over parts of the libretto. Coltellini brings us a sharper accentuation of the passions, which are not as strongly brought out by the numerous scenic effects in the compositions of the two Italian masters. Haydn's limited scenic possibilities and the desire for simplifying and concentrating, which he manifested already in earlier works, led to quite different results. The text book, which was printed in 1784 in Oedenburg and has an abundance of mistakes ("argomento"), gives the contents of the piece, in which it says: "The fable is well known, and if one or the other point has been altered, this was done in order to enhance the other theatrical effects." Alone from the fact that each scene has its contents stated separately, it can be seen how important the action actually was. Although Haydn again used the secco recitative in this opera, he reduced it to the absolute minimum. In exchange the accompagnato gains in importance. The overture is, as in "L'Isola



disabitata", closely connected with the drama. It presents the split personality of Rinaldo, who is torn between duty and love. His aria in C major serves the same purpose. This struggle dominates the entire opera. In any case, Haydn draws the contrasts very sharply. The witch, Armida, sings in her first aria "Se pietade avete" with an expression which appears much greater compared with "La vera Costanza" and consciously brings out the

type of the *Opera seria*. In contradiction to Tozzi's work, produced in Venice in 1755, Haydn's Armida is foremost human and a woman in love, transforming herself into a demon when she sees that she is losing Rinaldo. In Gluck's case, whose opera of the same name numbers among his best, Armida is mainly the witch, as the old text by Quinault (already adopted by Lully) demands. In this opera by Haydn the ensembles claim little space. The first act ends with a duet sung by the lovers Armida and Rinaldo, and the second act ends with a *terzetto* anouncing Rinaldo's final decision to abandon his beloved. There is no ensemble at the end of the opera, as this is only used with a "lieta fine". The whole third act deals with Rinaldo and his struggle for freedom. The *terzetto* in the second act is the peak of the opera, due to the sharp contrast in the principals. Armida, Rinaldo and his typically military friend, Ubaldo, all have their own theme [Ex. 51]. The structure



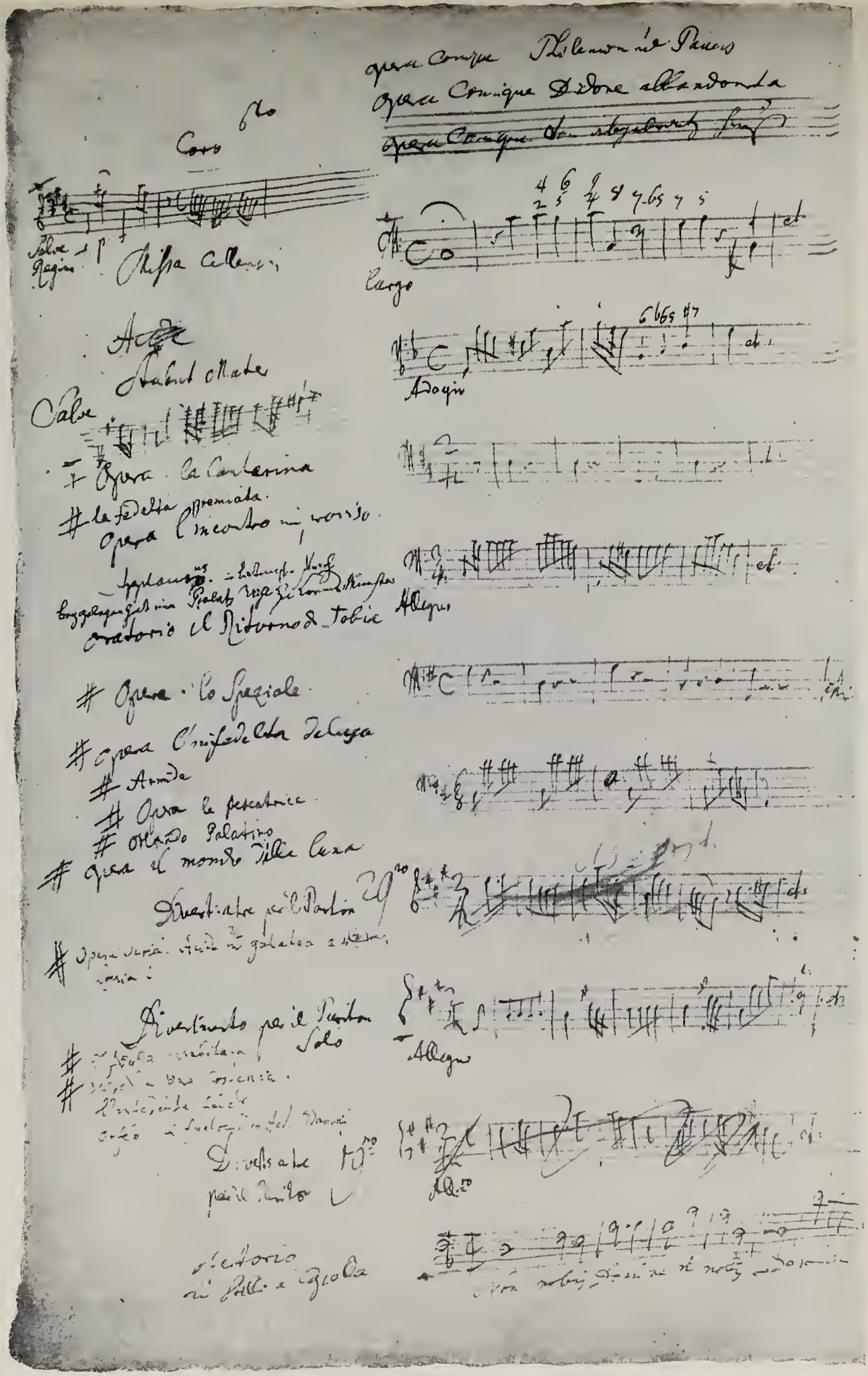
can be called symphonic in spite of all the drama. For the characterization of the parts, the orchestral recitatives are important, which in no way stop at describing but rather carry each sentiment through to its logical conclusion. The enchanted wood, *la selva incantata,* dominates the entire drama. It is the atmosphere and the dangerous weapon of Armida. The psychologically simple nature of Ubaldo already knows in the first act how to get rid of temptations quickly. In Rinaldo's case it is different. He is still a hero of rationalism, who can only survive after having superseded all obstacles in long and lasting struggles. The enchanted forest

does not develop its demoniac power until the last act. Rinaldo is still unaware of everything [Ex. 52]. The

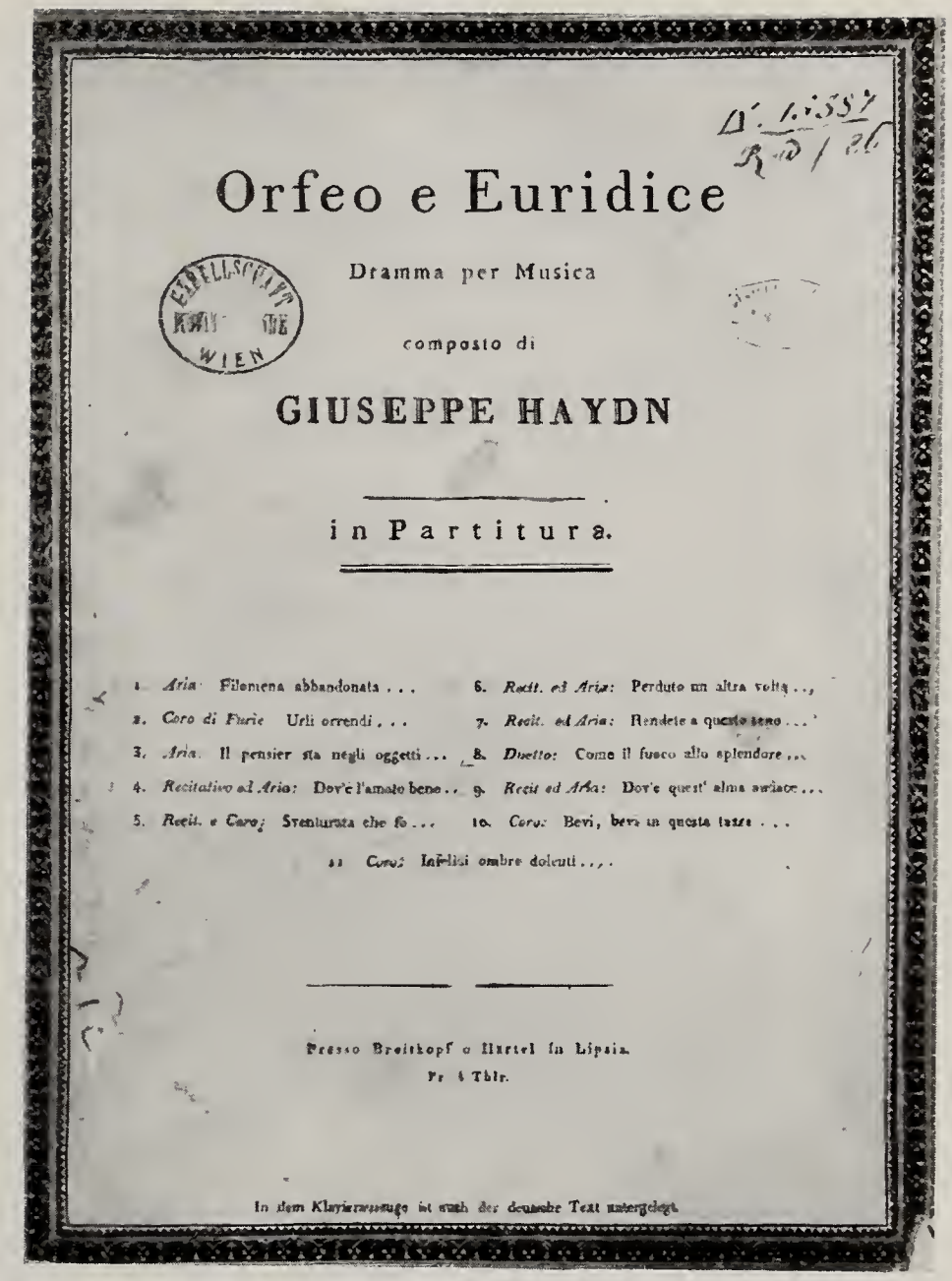


dramatic decision is delayed by idyllic phases such as the appearance of nymphs. Armida herself appears in order to enchant Rinaldo again. The conflict between morality and sensuality terminates in favour of the former. Schiller says in his treatise "On Tragic Art": "The tortures of sensuality can only be eased by morality. In order to envoke this with emphasis, the tragic artist must prolong the tortures of sensuality, which must also exist to make the victory of morality more difficult and more praiseworthy."

The seven years which passed until Haydn composed his last opera "L'Anima del filosofo" brought him nearer to the perfection of his work as an instrumentalist. These years also strengthened his ties with W. A. Mozart. The storm and stress period died in the literature of the eighties. The ideal of a "higher reality" replaced the tumultuous extravagance. The unconscious and irrational was put in its due place in this new aim. In this sense Haydn's last opera approaches, at least in its music, the ideal of the classical drama.



A page of the so-called Entwurf-Katalog in Haydn's handwriting showing his various operas on the left hand side of the page. (From Larsen, Drei Haydn-Kataloge, Copenhagen, 1941.)



Orfeo e Euridice

Dramma per Musica

composto di

GIUSEPPE HAYDN

in Partitura.

1. *Aria:* Filomena abbandonata . . .
2. *Coro di Furie* Urli orrendi . . .
3. *Aria.* Il pensier sta negli oggetti . . .
4. *Recitativo ed Aria:* Dov'è l'amato bene . .
5. *Recit. e Coro:* Sventurata che fo . . .
6. *Recit. ed Aria:* Perduto un altra volta . .
7. *Recit. ed Aria:* Rendete a questo seno . . .
8. *Duetto:* Come il fusco allo splendore . . .
9. *Recit ed Aria:* Dov'è quest' alma ausiate . . .
10. *Coro:* Bevi, bevi in questa tazza . . .
11. *Coro:* Infelici ombre dolenti . . .

Presso Breitkopf e Härtel in Lipsia.

Pr. 4 Thlr.

In dem Klavierauszuge ist auch der deutsche Text untergelegt.

Title page of the Breitkopf & Härtel score of Orfeo. Example in the Gesellschaft der Musikfreunde, Vienna.

THE ARGUMENT

General. The text of this opera appears to have been drawn mainly from Virgil's 4th *Georgic,* with some elements found in Ovid's *Metamorphosis* (Book IX and X). It tells the story of the love of Orfeo, the famed singer of antiquity, son of the River God, Oeagrius, and the Princess Euridice, daughter of king Creonte. (Creonte's kingdom is not identified in this opera, but in other versions of this legend he generally appears as King of Thebes). Before the opening of the opera, Creonte had promised Euridice's hand to Arideo. The latter does not appear in the opera at all, nor is his identification clear. In the Virgil 4th Georgic he appears as Eristeus, a shepherd who specialized in bee-raising. He was apparently an individual of rough character; according to Ovid he obliged Hercules to perform the twelve labors. Euridice was not in agreement with her father's plans, for she fled from Arideo's coarse attentions. It is at this point that the first act of the opera opens.

Act I. Scenes 1/2. Euridice fleeing alone and disconsolate from the advances of Arideo, is discovered bewailing her plight on a rocky beach bordering upon a dark forest. She is about to enter the forest but the chorus (used by Haydn as a chorus in classical greek tragedy) warns her that the inhabitants of the forest are more ferocious and dangerous than wild beasts. In the aria "Filomena Abbandonata" Euridice says that she does not care. Even were she to be sacrificed in savage rites by the forest people, this fate would be no worse than that from which she had just escaped. She again attempts to enter the forest, from which the inhabitants emerge to seize her. The chorus calls for help, summoning Orfeo, who appears, and seizing his lyre, sings an impassioned aria "Rendete a questo Seno", entreating the forest people to give him back his beloved. His singing is so beautiful that even the hungry tigers are appeased. Euridice is rescued, to the amazement and joy of the chorus. The two lovers slowly make their way to Creonte's palace, while the chorus sings in praise of harmony.

Scene 3. Creonte's throne room. Creonte asks his followers if anyone knows what has happened to his beloved daughter, who had fled from the palace. The chorus leader tells him of the events in the preceding scene, adding that Orfeo has saved the life of Euridice, and that she loves him. Creonte agrees to their union, although he would have liked to keep his promise to Arideo. In the aria "Il pensier sta negli oggetti" he philosophises on the inability of man to be master of his own fate. The two lovers then appear, and ask

for a father's consent to their marriage. The King gives them his blessing, and departs, leaving the two to sing the long love duet, which closes the act.

Act II. Orfeo and Euridice are married and are found surrounded by a chorus of "Amorini Divini" (Baroque angelic figures, somewhat resembling cupids) happily singing in a pleasant flowery field. They are suddenly disturbed by a commotion off-stage. Orfeo leaves Euridice to investigate the origin of the disturbance, but while he is gone, an emissary of Arideo, who is lurking in the vicinity, attempts to carry off Euridice to his frustrated master. As she attempts to flee, Euridice steps upon a poisonous snake which bites her foot. The poison quickly does its deadly work, and Euridice, with her dying breath, sings the beautiful aria in E flat "Del mio Core". Orfeo, returning, finds the lifeless body of his wife, and in desperation sings the long recitative and aria "Dove quel Alma Audace". He throws himself upon the body of Euridice.

Creonte then appears with his court, and when he is informed of events, he sings the great C major aria with on-stage trumpet fanfares "Mai non fia inulto".

Act III. Scene 1. At Euridice's grave, Orfeo, Creonte, and the chorus mourn the death of Euridice. Virgins strew flowers on the tomb. Orfeo bewails his fate, saying that now that Euridice's eyes are closed forever, his world is dark. He goes away sadly and in silence. Creonte, expressing sympathy for him sings another philosophical aria in A major "Chi spira e non spera", in which he observes that he who despairs without hope is in a sorry state indeed.

Scene 2. Orfeo in desperation consults a Sybil in a rocky cleft. In answer to his entreaties a spirit (Genio) appears, who, while advising Orfeo to take his fate philosophically, reveals to him, in the course of a very brilliant bravura aria in C, "Al tuo seno fortunato" that he may attempt to enter the underworld and bring back Euridice to the upper world. The Genio accompanies him through the cleft, while the chorus "La Giustizia" tells Orfeo that the Gods are kind to him.

Act IV. The scene represents both banks of the river Lethe, which divided the world of the living from that of the dead (the Elysian fields). As the act begins, a lugubrious chorus in F minor tells of the souls of the damned who must wait a hundred years before entering the Elysian fields. Orfeo, led by the Genio, appears at the far bank of the river and is about to cross it in Charon's boat when the Furies appear and try to prevent his landing. Orfeo's pleading softens their hearts, and Pluto himself appears and allows Orfeo to pass. A ballet and chorus of souls appear, among which is Euridice. The Genio reminds Orfeo of the condition imposed upon

him; namely, he must not look at Euridice until they have reached the upper world. Orfeo, stretching his arms behind him feels for Euridice's features. But Euridice, apparently not knowing the condition, places herself in front of Orfeo so that he cannot avoid seeing her. The Genio, sensing the impending disaster, leaves Orfeo to his fate. Euridice is once more lost to Orfeo, who sings a long aria "Perduto un altra volta", bewailing his fate. At this moment, a group of Bacchae (followers of Bacchus, who indulged in orgiastic rites, slaying all who opposed them) appear, and make advances to Orfeo, inviting him to join in their celebrations. Orfeo repels them with rough words, and announces to them that he forever renounces the pleasures of the female sex (in the Metamorphosis, Books IX and X, Ovid clearly states that after the second death of Euridice, Orfeo abandoned himself to homosexual practices, and thereby incurred the warth of the Bacchae who tore him to pieces. Haydn's librettist seems to have followed this rather closely). Angered by Orfeo's refusal, the Bacchae give Orfeo a cup filled with poison, which he drinks. Orfeo dies in agony, while the Bacchanti go into a furious frenzy of delight. But a storm arises on the river Lethe, drowning the frenzied women, and Orfeo's body is borne upon the waters, to find rest on the isle of Lesbos.

L'ANIMA DEL FILOSOFO (ORFEO ED EURIDICE)

ANALYTICAL NOTES
by
HELMUT WIRTH

Joseph Haydn, Prince Esterházy's Court Kapellmeister, was 59 years of age and already celebrated in Europe when he first stepped on English soil in the year 1791. He carried with him not only a favourable contract to compose symphonies, but a binding invitation to produce operas for the Italian Theatre in London. As a composer of operas he had been silent for 7 years, in spite of the fact that his *Opera seria, Armida,* performed in 1784, had met with entire approbation[1]) and had also been a success outside Austria. And now the good opportunity presented itself to him in London of producing a new opera in which he would not be restricted by the cramped conditions prevailing at his own Court Theatre.

Like his previous operas the new work was written in the Italian language. He was commissioned to compose it by Giovanni Andrea Gallini (Sir John Gallini), once a solo dancer and for some years Director of the Italian Opera in London. His *poeta locum tenens,* Carlo Francesco Badini, who had lived in London for some 25 years, wrote a libretto in 5 acts entitled *L'anima del filosofo.* This somewhat mysterious-sounding title was merely a *nom de plume* for Badini's version of the classic myth of *Orpheus and Euridice,* a new version adapted to the mood prevailing at that time.

Not very much is known about Carlo Francesco Badini. We do not even know his biographical data. The British Museum Catalogue of 1881 enumerates a number of plays, part of which he had published under his pseudonym, *Vittorio Nemesini.* The libretto of *L'anima del filosofo* seems never to have gone into print. We are therefore dependent entirely upon what is to be found in Haydn's not easily legible Autograph, the Budapest copy and the publication by Breitkopf & Härtel. For some details about Badini we are indebted to Mozart's librettist, Lorenzo da Ponte, who came to London after 1790, tried to gain a footing there and suffered in consequence from the effects of Badini's "evil eye". Da Ponte's *Memorabilia* and his correspondence with Casanova, insofar as we can give them full credence, describe the Italian theatre's domestic bard as an en-

[1]) Haydn noted then that "people call it my best compositition up to now" [Letter to Artaria].

vious, cunning individual, a contractor of debts, and a miserable quill-driver who shunned no means to get rid of those who were troublesome to him. Badini mastered the English language and possessed an all-round education, so, to quote Da Ponte — "he was often in demand by journalists to write articles for their newspapers, and because his views were accepted in London ... the fate of an opera ... depended to a very great extent on the verdict expressed in his writings".[1]) It can be taken for granted that Haydn knew nothing about these qualities of Badini when he signed his agreement. He was only interested in Gallini's commission. He proceeded eagerly to set the voluminous text to music, but moulded the last two acts into one, thereby doubtlessly enhancing the dramatic effect. He was soon able to tell his close friend, the singer Luigia Polzelli[2]), that the curtain would go up on the opera towards the end of May 1791. But no favourable star shone on Haydn's last Opera! King George the Third suddenly withdrew from Gallini the Royal Patent for the performance of operas, and Haydn himself relates how he had hardly begun with the first rehearsal and got through 40 bars when officials sent by the magistracy prevented him from continuing. The performance of the opera was abandoned; but the salary agreed upon had been paid out to Haydn. His copyist wrote out certain sections which, in 1805, Haydn put into the hands of Breitkopf & Härtel. Fortunately, however, we are in possession of the almost complete score in Haydn's own handwriting.

The librettist Carlo Francesco Badini was a child of his time. With keen perception for the growing tendency towards producing drama as "realistic" as possible, he wrote a libretto with the tragic ending which the Greek myth has taught us to expect, and which Claudio Monteverdi had, already at the beginning of the 17th century, accepted for his version. But in the 18th century, the hey-day of the *Opera seria,* quite the contrary tendency was in vogue, namely, that every drama should have its "happy end". This *lieta fine* was a sop to the theatre-goers. Even the "re-discovered" tragedies of Shakespeare were, at this period, re-fashioned accordingly! Metastasio, the most celebrated librettist of the 18th century, had once attempted, in his *Catone in Utica,* to end on a tragic note; but he later repented his audacious experiment and re-wrote the tragedy to suit current tastes. The *Orfeo* of Gluck composed to Calzabigi's text ends with the return to life of Euridice, a fact that met with much opposition from his younger, more enlightened contemporaries. By the end of the century quite another wind was blowing. A new, deeper consciousness was making its impression upon humanity. And

[1]) Memorabilia, Vol. 2, pp. 117. Publ. Aretz-Verlag, Dresden.
[2]) Letter of March 4, 1791. He informs Polzelli that he has "finished the second Act already ..."

however insignificant Badini may have been as a libretto-writer, he was intelligent enough to swim with the tide. But custom dies hard, and he was never quite able to dispense with the fashions and trends of the older Opera, and his text-book may therefore be said to exemplify the problematical experiment of pouring new wine into old bottles.

In a theatrical sense the myth of Orpheus is not really a drama at all but rather a simple lyrical tragedy calling for the most delicately careful of treatments. And whilst Badini, with his very limited artistic talent, could never attain the highest standards, Joseph Haydn, thanks to the artistic integrity of his character, was able to redress the balance in the most remarkable manner. His natural creativeness breathed life into the words, even in those sections where Badini does lip service to the fashions of the older *Opera seria*. Yet his contract signed with the London Theatre prevented him from attempting to have the work performed anywhere else. At the same time his oratorio work made ever greater demands on his attention so that it can be easily understood if his interest in having this remarkable work performed gradually waned.

The cast is not large and, as far as soloists are concerned, the limits imposed at Esterháza are not trespassed. Orfeo is a tenor, Euridice a lyric soprano needing occasional splashes of *coloratura*. Creonte, her father, requires a large vocal range from deep bass to high baritone. Then there is the boldly difficult part of "Genio" for a pronounced *coloratura* soprano, and some smaller parts which are reserved for members of the chorus after the pattern of Greek plays. The orchestra is fairly extensive and consists of 2 flutes, 2 oboes, 2 English horns, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, drums, harp and string-quintet, in which the viola part is often doubled and the cellos and double-basses frequently play separate parts. But what captures our interest in particular is the uncommonly versatile treatment of the chorus, such as had never before been known in earlier operas. At Esterháza no operatic chorus existed. One could flatly call Haydn's *L'Anima del filosofo* an "opera for chorus", because he never loses an opportunity of making the chorus participate in the dramatic moments of this opera, even in the guise of a spectator commenting on the action. The chorus can thus be regarded as one of the main pillars on which *L'Anima del filosofo* is built. The 3rd and 4th acts are especially dependent on the inclusion of the chorus, to which they owe their generally-accepted merit.

An atmosphere of tragedy prevails throughout the opera. We are not yet aware of this in the Prelude which, in its main body, could ring the curtain on some Figaro-esque comedy. Only in its *largo* introduction do we get an inkling of earnest things to come.



The two main themes of the presto section are quite playful in character, the second seeming to develop from the first rather than to answer it. The symphonic elaboration throughout the movement is altogether *facile*. The first theme is as follows:



It is interesting to note that this theme, almost verbatim, is found in the middle of Orfeo's big aria in F minor, where it appears in the key of A flat major, and again in Euridice's first aria, "Filomena abandonata", although in the latter case the theme is somewhat altered.

Such an overture could be the prelude to many a random opera, and not necessarily one of a tragic character. Undoubtedly Haydn had merely a festive introduction to his opera in mind and wished to withhold all dramatic conflict till the rise of the curtain, when one act after another passes before us with ever-waxing dramatic intensity.

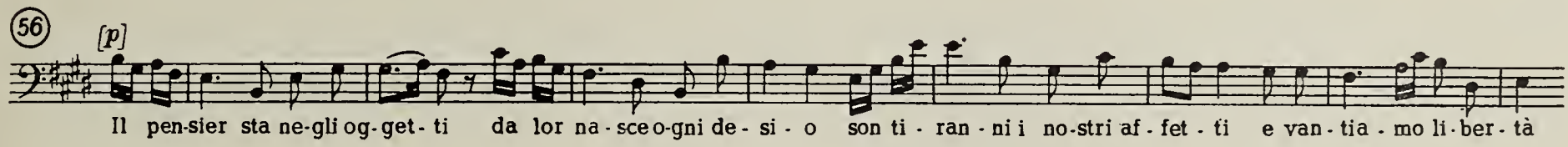
The tragic tension, the actual driving force behind this opera, hangs over the scene from the very beginning. Already Act I starts on a dramatic note which bodes for us the impending tragedy. In a *recitativo* accompanied by the orchestra Euridice tells of her frantic anxiety when she is near to perishing in the forest while escaping from Arideo, the coarse man to whom she has been promised by her father, Creonte. The atmo-

sphere of anxiety takes hold of those around her; it rises to an almost unbearable tension when the great first choral scene begins. It is almost as if the audience itself cries out a warning to the desperate Euridice *"Ferma il Piede o Principessa"*. Here lies the actual beginning of the tragedy. Even the choice of the C minor key indicates the tragic potent of things to come. This chorus describes the desperate effort to prevent Euridice from destroying herself. In *tempo vivace* the scene storms by. Tenors and basses sing partly in *canto fermo*, partly in imitational counterpoint, a long drawn out melodic sequence into which the lament of Euridice later weaves itself. She knows then that fate is inexorable and that there can be no escape.



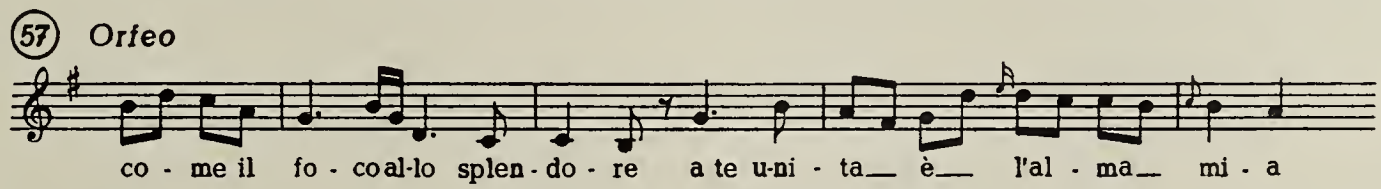
And yet it is not the desperate dark warning of the chorus which saves Euridice. In a sudden contrasting change of mood, it is as if a ray of magic light had descended on the scene when Orfeo takes up his lyre and with a slow *Arioso* accompanied only by the harp and strings *pizzicati*, and by the "magic of his song", con-

jures away all the dangers[1]). Euridice's father Creonte is also filled with restlessness and expresses his thoughts in a melodious aria in E. The melodic line in this aria shows Haydn a master of Italian *Bel Canto* and a faithful preserver of a great theatrical tradition.



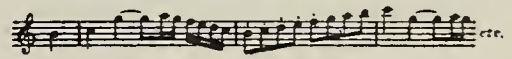
In charming fashion flutes and violins weave their notes around this tuneful melody; yet its character is inherently earnest, especially towards the close where the double-basses join the conversation with momentous utterance. But the real climax of the first act is the duet between Orfeo and Euridice in which they give blissful thanks to the gods, and where Haydn shows us his genius for putting words into a musical mould, transcending all commonplace and revealing to us his radiant attitude towards life.

This great scene is developed from the initial melody sung by Orfeo:

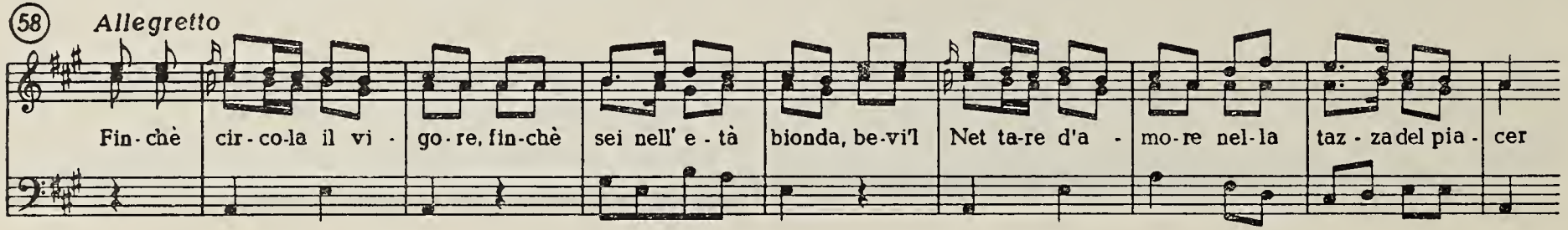


In Act I we are inwardly prepared for the events to come. In Act II the clouds of gloom and foreboding close in on the scene with ever-growing menace. A brief ray of light shines on the beginning when a chorus

[1]) The figure [Ex. 62a] etc. which appears in this aria forms the basis of the short chorus ("O poter dell'armonia") which follows directly, another example of the subtile interthematic connection between numbers abounding in this work.



of female voices sings a delightful, light-stepping, dance-like song of *Amorini divini*, the divine cupids, music still belonging to an idyllic, happy sphere.



But the disaster hanging over Euridice's head can no longer be averted. She crosses the border between the Living and the Dead and recedes into the Realm of Darkness. Her big aria in E flat, preceded by a *recitativo* is full of character-laden melodic inspiration and is as valuably significant as the songs in Act I. Once again the melodic vitality of the strongly emotional Neapolitan School is revived. It is a conscious return to a mode of operatic composition already out-dated but in which a master of Haydn's calibre could still produce remarkable results. (This is perhaps a favourable moment to mention Mozart's "La Clemenza di Tito" where the circumstances are very similar.) Another example is present in Haydn's aria written for Euridice in Act I, "Filomena abbandonata," which he had published as the first item in the abridged edition of the Opera. The vocal line of this aria, which Haydn provides with a choice orchestral accompaniment, reminds one of Johann Christian Bach as well as Mozart:



This dreamy lyricism is brought into vivid contrast with quite a different temper of musical construction when Creonte storms through his aria "ma non fa inulto". Here Haydn becomes the born symphonic writer and seizes on the opportunity presented by the text to make his orchestral score as turbulently fluid as possible, thus underlining in a descriptive manner Creonte's defiant attitude.

(60)

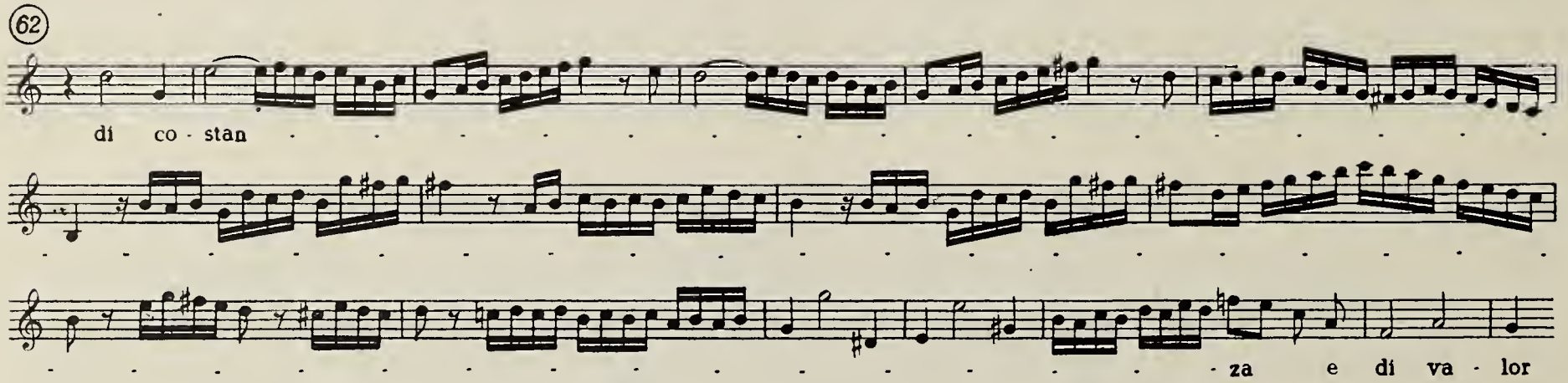


But the drama reaches even greater heights in the last two acts. Though of less value when regarded separately, each act in turn gives the impression of working up towards the cataclysmic Finale. In the course of Act III, the chorus appears four times to commiserate and console Orfeo. A two-part female chorus, augmented later on by the male voices to a four-part chorus introduces Act III. It pronounces on Orfeo's bereavement but is no matter-of-fact declaration; it is rather an expression of heartfelt sympathy for the Thracian bard.

(61)



Act III is, however, of special consequence because of the appearance on the scene of "Genio". This Genius is, so to speak, the helper in need, a kind of "spare man" needed to give the drama fresh impetus. In the older operas he came to be known as the "deus ex machina". In Gluck's "Orfeo" he appears as Eros [Amor]. In the more tragic versions the question arises of what is to happen next. Euridice is dead. Orpheus bereaved and disconsolate. In a way the actual drama is over. But now the Genius approaches to bring the singer consolation and comfort in the guise of philosophy. Only now does the opera's title have meaning. The Genius sings a tremendous *coloratura aria* containing about every known technical difficulty and which, of course, hardly affords the listener much opportunity of understanding the text. This aria is created in the true spirit of the Neapolitan Opera traditions, a scintillating *pièce de résistence* for all *coloratura* singers but dramatically of lesser value. But the Master's knowledge of the Italian singing technique of this period is here fully demonstrated as well as his powers of expressing himself in the language of this brillant epoch. Here a rationalistic idea is, so to say, transfigured by song. Ex. 62 shows a typical coloratura passage from this aria:



How all attempts to bring Euridice back to life prove unavailing, due to the inflexibility of the gods of fortune, and how Orfeo yields himself to resignation and renunciation of life is shown in truly tragic grandeur in Act IV. Already the opening chorus "Infelice ombre" gives expression to this atmosphere of inevitability. The music is in four parts, each voice, from the alto downwards, joining in at intervals of half a bar in *stretto* fashion, the voices throughout lying close together.

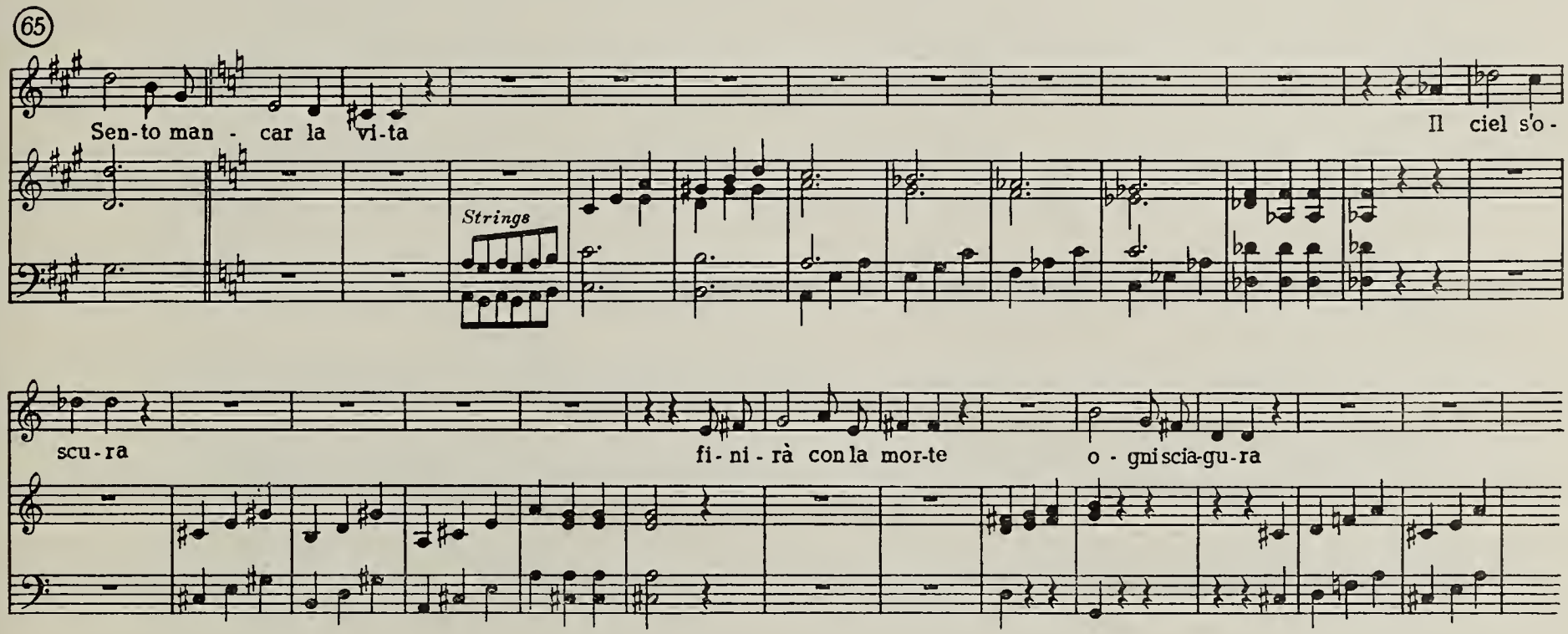


This demonstration of the divine will is even excelled by the demoniacal frenzy of the "Chorus of the Furies", sung only by the male voices. Penetrating harmonic contrasts help to emphasize the crushing power of these fiendish monsters, who approach Orfeo, and with diabolical, ruthless harshness convince him of his impotence. After the C minor chorus in the first act, this is one of the great climaxes of this drama, in fact a climax of Haydn's entire creative work.



After this compounding of dramatic energies, the death of Orfeo takes place in an atmosphere of quiet, tranquil humanity. To die he chooses the poisoned cup which is offered him by the Bacchanalian priestesses in order not to subject himself to the use of force. He feels no need for consolation by philosophy because, for

him, life contains none. In his dying monologue all earthly scales fall from him. There is nothing theatrical to disturb his last moments and Haydn has no need of the big drum to express his thoughts. Orfeo's last words are spoken only to the soft accompaniment of the strings.



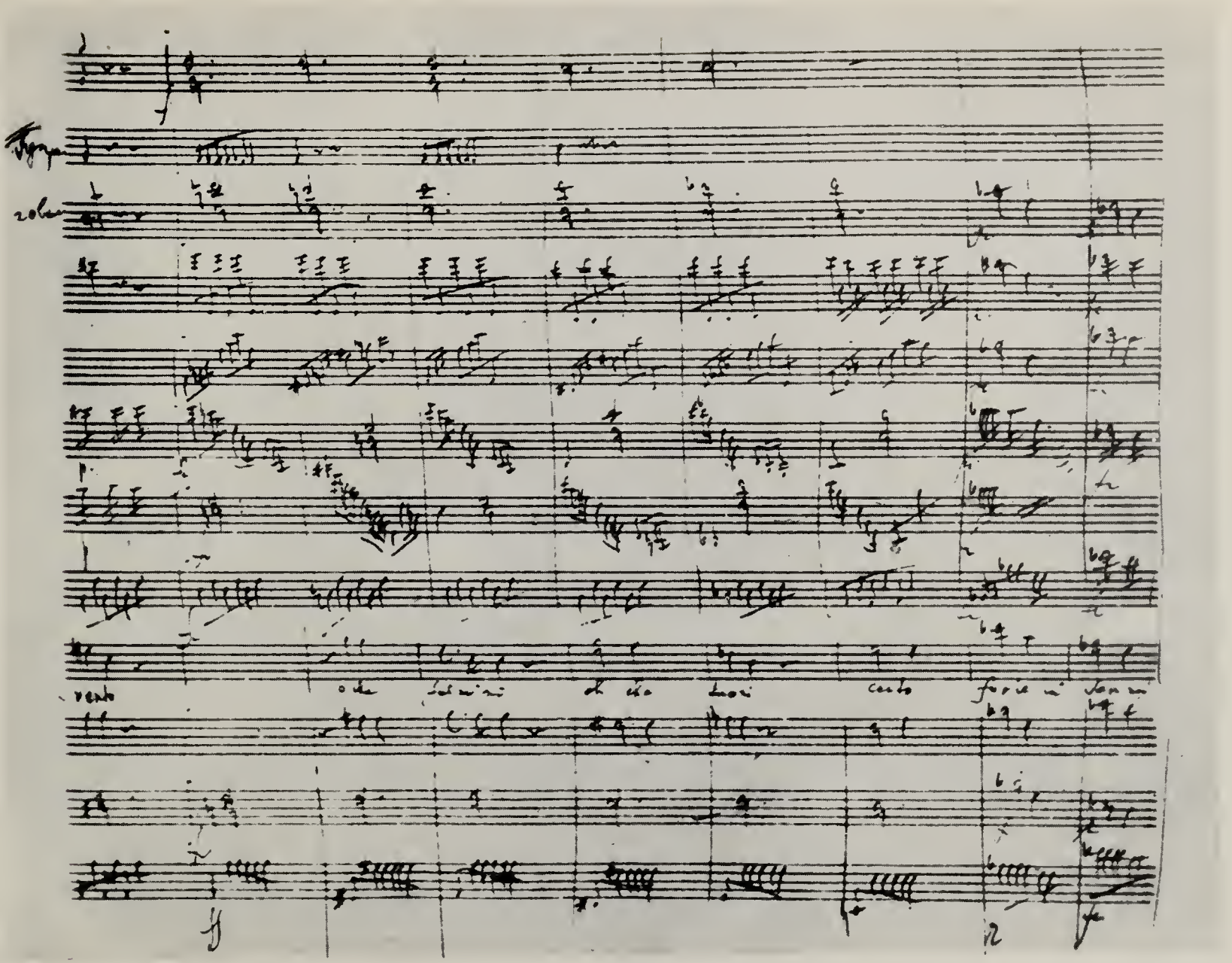
Orfeo is now dead. But the opera is not yet at an end. While the Bacchae prepare to tear Orfeo in pieces the voices of the Gods speak again. A terrible storm arises and the Bacchae, shrieking with fright, are drowned and the stage is left bare. The severity of expression chosen by Haydn to illustrate this and the return to the D minor key reminds one of the "Furies" music. Gradually the tide ebbs and the listener is left with a feeling of inward convulsion and emotion, but also with the conviction of having been a witness of a great

antique drama, even if a certain stylization may remind one of the traditional *Opera seria*. In spite of the fact that Haydn was never given to philosophical reflections he may, whilst composing *L'anima del filosofo*, have had in mind what Schiller later wrote: "Blind submission to fate is always humiliating and insulting to freedom-loving, self-determined men".

Haydn's last Opera can thus be said to rank, together with his two last oratorios, as a living musical testimonial to a great epoch of classical art.

Hamburg, December 1950

[TRANSLATED BY ALFRED KITCHIN]



From Haydn's Autograph of Orfeo (p. 254); original in Preussische Staatsbibiliothek, Berlin, now Westdeutsche Bibliothek, Marburg. From the last part of the Finale of Act IV. The order of instruments by staves: horns and trumpets / timpani / oboes I, II / flutes I, II / bassoons I, II / violin I / violin II / viola / chorus soprani / chorus alti / trombones I, II / violoncelli-contrabassi. Haydn notes at the top of the left hand corner for the copyist: tympan (i) and underneath 2 oboi.



A page of the Budapest MS of Orfeo in the handwriting of a copyist. In Haydn's handwriting are the words: Atto 2 do (Act II). The page shows the beginning of the second Act. Original in possession of the National Library, Budapest.

ATTO I

(SCENA I)

(Spiaggia rocciosa all'orlo di una selva tenebrosa)

(RECITATIVO ACCOMP.)

(Euridice entra in scena, smarrita e turbata)

Euridice: Sventurata che fo(,) dove mi aggiro(?) Invan cerco involarmi alle mie pene. Mille foschi pensieri m'annuvolan la mente ad ogni istante(,) e ciascheduno d'essi forma un atro vapor a me d'intorno che mi nasconde il giorno, e la ragion m'oscura. E per mia maggior sciagura(,) il mio povero cor languisce oppresso fra le smanie d'amor nell'agonia di morte(,) e mai non more(.)

(Vuol inoltrarsi nella selva)

(CORO ED EURIDICE)

Coro: Ferma il piede, o Principessa! Nell'orror di queste selve(,) più feroci delle belve(,) troverai gli abitator;
Euridice: Deh per pietà! Lasciatemi!
Coro: Ferma il piede, o Principessa!
Euridice: Per pietá! Lasciatemi!
Coro: Nell'orror di quelle selve
Più feroci delle belve
Troverai gli abitator(.)

ACT I

(SCENE 1)

(A rocky shore at the edge of a dark forest)

(ACCOMPANIED RECITATIVE)

Adagio; E flat; 4/4; 2 ob, 2 bass, 2 horns (E flat), strings.

(Euridice enters. She appears to be lost and frightened)

Euridice: Wither shall I flee from my sorrow, sad and wretched that I am? I am enchained to suffering. Vainly I strive to be freed! A thousand gloomy thoughts becloud my mind. They hang about me like vapour, hiding the day, darkening my mind. Most dread of all, my heart languishes, borne down by the pain of love into the agony of death, and yet I cannot die!

(She is about to venture into the forest)

(CHORUS WITH EURIDICE)

Vivace; C minor (4/4 alla breve) 2 ob, 2 bass, 2 horns (E flat), strings, 2-pt. chorus (ten.-bass).

Chorus: Go no step further, Princess! In the horror of this forest, wilder than the wildest beast, those who dwell there wait for thee!
Euridice: Have pity! Leave me!
Chorus: Go no step further, Princess!
Euridice: Have pity! Leave me!
Chorus: In the horror of this forest, (etc).

Euridice: Deh per pietá! Lasciatemi! Non voglio che me stessa compagna al mio cordoglio(.)
Coro: Torna alla reggia(,) involati al periglio che ti sovrasta(;) pensa ch'infestar queste spiagge(,) mostri vi sembran le umane alme selvagge(.) Vedi costor che scendono dal monte. Fuggi(,) che rebelli noi siamo alla difesa.
Euridice: Per pietà! Lasciatemi!
Coro: Fuggi! Fuggi! Fuggi!

Euridice: Oh, have pity! Leave me! I wish no companion in my grief!
Chorus: Go back to the palace! Flee from the danger that hangs over thee. On these shores prowl monsters, savage beasts in human shape! Behold them, who descend from the mountain. Flee, flee! We stand in thy defense.
Euridice: Have pity! Leave me!
Chorus: Flee, flee, flee!

(RECITATIVO) ACCOMP. strings. *ACCOMPANIED (RECITATIVE)*

Euridice: Che chiedete a me? Che mai bramate? Di quell'infausta pira ben riconosco il barbaro disegno(.) Già nell'Are d'amore(,) in solenne olocausto(,) arse il mio core(.) A nuovo sacrifizio di andar io non pavento(.) Morasi pur nella proterva[1]) sorte(.) Pena non é(,) non ha terror la morte di semiviva amante, é facile morir col cor sperante(.)

Euridice: Who calls me? Who desires me?
I know the evil will behind this smoking pire;
My heart consumes in such a holocaust.
I fear no further sacrifice. Can prayer help me?
I fear no death! Tell me, you who live:
Is it easy to die with a hopeful heart?

ARIA *ARIA:*

Adagio (4/4; Allegro (4/4); 2 fl, 2 ob, 2 bass, 2 horns (F), strings.

Euridice: Filomena abbandonata
Sparge all'aure i suoi lamenti(,)
E le note sue dolenti
Mai non trovano pietà(!)
Così mesta e abbandonata
Spiego al ciel l'affanno mio
E per me sol cresce, o Dio(,)
Del destin la crudeltà(.)

(Di nuovo Euridice vuol nella selva. Orribili forme selvagge la circondano per rapirla)

Euridice: Philomena, sad, deserted
sends her call into the night,
that long lament, that piercing pain
will reach no pitying ear!
I, too, abandoned, tell the heavens
my anguish.
I, too, go forward to a tragic fate!

(Again she tries to enter the forest; awful and savage forms appear. They surround her and attempt to carry her off)

[1]) in original „prolava"

(SCENA II)

(RECITATIVO SECCO)

Un corista: Cieli! Soccorso! Aita!
Un altro: Vieni(,) misero Orfeo, invola il tuo tesoro di disperata morte al fiero artiglio.
Un altro: Per Lei! Che far possiam? Numi, consiglio(!)

(Orfeo accorre, cercando Euridice)

Orfeo: Euridice, ove sei(?) Che miro, oh Dio!

Euridice: Adorato mio ben, Idolo mio!
Orfeo: Fermatevi, crudeli!
Euridice: Ah, difendi il tuo bene!
Orfeo: Cara Euridice(!) Oh pene(!) Recate[1]) a me la cetra(;) uditemi(,) infelici(,) della ragion, della virtù nemici(,) non men che di voi stessi. Qual insano furor, qual rio disegno può mai disumanarvi a questo segno(;) in quel caro sembiante, in quelle vaghi luci tutti sono dei Numi i pregi accolti. E voi volete(,) o stolti(,) la ferocia accoppiando a reo fallace zelo(,) al ciel sacrificar l'istesso cielo(.) A si malnato(,) a così vano intento ponga ragion il freno.

(SCENE II)

(UNACCOMPANIED RECITATIVE)

A corista: Help, ye heavens! Aid!
Another corista: Come, unhappy Orfeo! Free thy treasure from the cruel claws of death!
Another corista: What can we do for her? Counsel, ye Gods!

(Orfeo appears, running. He looks for Euridice)

Orfeo: Euridice, where art thou?
Oh God, what do I see?
Euridice: My dear love, my sweet idol!
Orfeo: Hold, cruel spirits!
Euridice: Oh, protect your love!
Orfeo: What pain, dear Euridice! Give me my lyre! Hear me! Unhappy ones enemies of reason and virtue, your own worst enemies. Tell me, what wickedness, what dread design has made you less than human? In this fair face, in these dear eyes is all the quality of heaven and its excellence. Ferocity and the zeal for wickedness and your blind rage would offer heaven to heaven itself, as sacrifice! May heaven put an end to such intent.

RECITATIVO (ACCOMPAGNATO)

ACCOMPANIED (RECITATIVE)

Adagio (4/4, alla breve), B flat major; solo harp, strings.

Orfeo: Rendete a questo seno il core del mio cor(.) L'Anima mia dell'insensate belve l'amoroso desio domar suole il furor. Le tigri istesse di sangue umano ingorde ai sospiri d'amor non son mai sorde(.)

Orfeo: Give back to my arms the heart of my heart, soul of my soul! Even the ravening beast is tamed by the yearning of love! Even the tiger, sated with blood, is not deaf to the whisperings of love.

ARIA:

Largo assai (4/4, alla breve), Allegro, B flat major; 1 fl, 2 ob, 2 bass, 2 horns (B flat basso), strings.

Orfeo: Cara speme, alme di scoglio(,)
Chi spiegar può il mio cordoglio(?)
Ah(,) voi fate in un sol punto
Mille morti a me provar(.)
Euridice! Per pietà! Cara speme!
Euridice, per pietà di mio tormento
Geme l'onda e freme il vento(.)
Nelle selve impietosite,
Sento l'eco risuonar(.)

(Le forme selvagge spariscono)

(RECITATIVO SECCO)

Un corista: O prodigio, o stupor(,) portento raro(!) Rozzi pezzi di ferro e cor d'acciaro dell'armonia celeste ha il sacro foco intenerito(,) ed Euridice è salva(!)

(Parte)

Euridice: Nume de' miei pensieri(,) amato Orfeo, ben posso dir che la mia vita sei(,) se la vita ti deggio e i giorni miei(.)

Orfeo: Se col mio canto i giorni tuoi salvai(,) con gli amorosi rai(,) co'tuoi[2]) dolci sorrisi (,) co'cari amplessi tuoi(,) bella Euridice(,) tu rendi appieno l'animo mio felice(.)

(CORO DEGLI UOMINI)

Coro: O poter dell'armonia(,)
La favella deli Dei
Ed il nettare tu sei
Dell'afflitta umanità.

[2]) In MSS „Suoi".

ARIA:

Orfeo: O cherished hope! O hearts of stone!
Who can know the fullness of my sorrow?
A thousand deaths I suffer by your will,
And in my ears their sound is like one cry.
Have mercy! Euridice!
In pity for my grief
The waves do moan
And the winds rage through the sorrowing wood.
I hear its echo.

(The savage forms disappear)

(UNACCOMPANIED RECITATIVE)

Corista: O great and wondrous portent! From heavenly armouries strong iron and heart of steel were softened by the sacred fire. Euridice is saved!

(Exits)

Euridice: God of my dreams, beloved Orfeo! Well may I say that thou art life to me! If life goes on for thee my days lighten.

Orfeo: If with my song I keep thy life in light, rays from thine eyes, thy smiles, all they delights, from my life to thine, do banish night! Euridice, thy love brings to my heart fullness of joy.

(CHORUS OF MEN)

(No tempo designation in MSS) 4/4, C major, 2-pt. Chorus (ten-bass, 2 ob, 2 bass, 2 horns (C basso), strings.

Chorus: O power of harmony! Speech
of the Gods! Freed art thou both
from the pain of men.

SCENA III

(Sala nel Palazzo di Creonte)

(RECITATIVO SECCO)

Creonte: Ah chi sa dirmi dove il piede errante volga di questo cor l'unica speme(,) la mia figlia adorata(.)

Corista: Confortati(,) Signor, l'abbiam trovata(.)

Creonte: Ditemi(,) dove? Oh Dei! Narratemi che fa(.)
Corista: Dagli imenei dell'odiato Arideo Euridice fuggendo(,) in tenebrosa selva ed incognita piaggia ove dimora sol gente selvaggia(,) sventurata innoltrossi(.) Stavan costor intenti d'innocente donzella a far con crudo, e disperato esempio sull'altar delle furie orrido scempio (.) Euridice(,) mirando di sua beltade i singulari preggi(,) invece d'ammollir quei cori alpestri, più la ferocia lor rese sfrenata(.) Nè vittima più grata nè più degna di lei credettero agli Dei poter offrir(;) e il sanguinoso rito stavan per cominciar quando opportuno giunse il fleve cantor(,) l'amico Orfeo(.) Co'suoi canori accenti in quell'alme impietosite, o maraviglia(,) destò pietade, e ti salvò la figlia(.)
Creonte: Numi(!) Che ascolto (?)

Corista: A caso tu desti a lei la vita(;) ma la virtù d'Orfeo(,) la sua possente lira è cagion ch'Euridice ancor respira(.)
(Un altro) Corista: Essa in consorte il brama(.) Ai voti suoi oppor più non ti puoi(.)

SCENE III

(Hall in the Palace of Creonte)

(UNACCOMPANIED RECITATIVE)

(Seated on his throne)

Creonte: Ah, who can tell where the erring feet of my child have wandered?

(The first corista enters excitedly)

Corista: Be comforted, my Prince! By us Thy child is found.

Creonte: Ye Gods, tell me where! Let me know all.
Corista: Fleeing from the embraces of the loathed Arideus, Euridice lost her way. Passing through the dark forest, she came to the rocky shores where wild creatures gathered, seeking an innocent Maiden for their horrid altar. Beholding her, neither her beauty nor her loveliness could soften their barbarous hearts. Indeed were they more engaged. No victim more worthy or more welcome could be offered to the Gods. The bloody rite awaited: the altar smoked! Orfeo, friend, the heavenly singer, drew near. With his wondrous songs he awoke pity in those merciless hearts. Thy child was saved!

Creonte: Gods, what do I hear!

Corista: Your love gave life to her. Orfeo, with his sounding lyre, saved her from death.

Another Corista: But she longs for her dear spouse.

Creonte: La mia real promessa ad Arideo serbare io pur vorrei(,) ma 'l destino resiste ai voler miei(.) Sventurati mortali! Orgoglioso il desir impenna l'ali e incontrar poi gli avvenne(,) pria che giunga al suo fin(,) mille catene(.)

Creonte: To Arideo I have given my royal word. I would keep faith, but fate forbids me. Unhappy mortals. Our proud desires take wing but, before they soar aloft, the end shall bear us down in a thousand chains.

ARIA:

ARIA:

Andante, E major (3/4), 1 fl, strings.

Creonte: Il pensier stà negli oggetti(,)
Da lor nasce ogni desio(.)
Son tiranni i nostri affetti
E vantiamo libertà.
Così augel talor si crede
Di spiegar all'aure il volo
E 'l meschino, avvinto al piede(,)
Serba un laccio, e non lo sà.

(Orfeo ed Euridice s'avvicinano al trono di Creonte)

Creonte: All thoughts grow from the senses.
Desire is born from them.
Tyrants are our affections!
We boast of liberty.
Like a chained falcon
Who would take flight,
Only to find that his foot is bound,
We mortals know not our own chains.

(Orfeo and Euridice enter. They approach the throne)

(RECITATIVO SECCO)

(UNACCOMPANIED RECITATIVE)

Orfeo: Grazie agli Dei, sereno il cielo alfin per noi risplende.
Euridice: Alfin risorge l'alma opressa.
Orfeo: Il genitor s'appressa.

(Essi s'inginocchiano)

Orfeo: Thanks to the Gods! The sky is bright above us!

Euridice: Our souls rise up in joy!
Orfeo: Thy father comes.

(They kneel)

Euridice: Padre.
Orfeo: Signor.
Creonte: Sorgete.
Euridice: Il nostro amor (.)
Creonte: Non più congiunge il cielo i cori(,) e disunirli a noi non lice(.) Le tue amorose brame(,), i voti tuoi(. . . .)

(Parte con il suo seguito)

Euridice: Father!
Orfeo: My lord!
Creonte: Rise!
Euridice: Behold our love (. . .)
Creonte: (interrupting) The powers of heaven set you free to love. I smile upon your longings and your vows.

(Departs with his followers)

Orfeo: propizio il ciel secondi(.) Avventuroso il talamo ti sia(.) La tua felicità sarà la mia.

Orfeo: (to Euridice) The heavens shine down upon thee. The bridal bed awaits thee. Your joy is mine and mine is thine.

Euridice: Le nostre destre unite saran finchè le stelle spiranti(,) l'aure vitali a noi concederanno(,) Idolo mio.
Orfeo: Ma saran l'alme unite oltre l'obblio, pria ch'io cessi d'amarti arderà il gel(,) saran le fiamme algenti.

Euridice: Al dolce suon di tuoi soave accenti si dilata il mio core(.) Rapita io sono in estasi d'amore.
Orfeo: Spiegare non ti pon gli accenti miei quanto diletta e cara a me tu sei(.) Dirti solo poss'io che senza te saria sventurata anche in cielo l'anima mia.

Euridice: Our hearts shall be one while the stars give light, my love and my idol bright.
Orfeo: Never shall these hearts know change. Frost shall burn and fire grow pale before I cease to love thee.
Euridice: My heart leaps up at sound of thy voice. I am rapt in the joy of love's ecstasy.
Orfeo: Even the music of my lyre cannot tell how dear thou art! Only know that even in heaven my soul would mourn without thee.

DUETTO

DUET

Adagio; Allegro; G major (4/4 alla breve); 2 fl, 2 ob, 2 bass, 2 horns (G), strings.

Orfeo: Come il foco allo splendore
A te unita è l'alma mia.
Il mio cor dal tuo bel core
Mai diviso non sarà.
Euridice: Per me tu senti amore(,)
Ne avvampa l'alma mia(,)
Il mio cor dal tuo bel core
Mai diviso non sarà.
Orfeo: Caro bene sospirato.
Euridice: Caro sposo, idolo amato.
Orfeo: Caro nume sospirato.
Orfeo: Sento il nettare die Giove
Euridice: Che piovendo in cor mi sta.
Orfeo: Cari detti.
Euridice: Dolci affetti.
Orfeo: Io t'adoro.
Euridice: Mio tesoro.
Orfeo: Nè la sorte, nà la morte
Euridice: L'amor mio cangiar potra.

Orfeo: My heart and thine, united,
Burn with the splendour of fire.
Never, through all eternity
Shall they be torn asunder.
Euridice: My heart burn within me
Whilst thou lovest me.
Never shall my soul leave thine.
Orfeo: O beloved, so longed for!
Euridice: O spouse so dear!
O idol of my heart!
Orfeo: O Godness I worship!
Orfeo: I feel Jov'es nectar
Euridice: Nourishing my heart.
Orfeo: Dear words!
Euridice: Sweet sounds!
Orfeo: I adore thee!
Euridice: My treasure!
Orfeo: No destiny, no death
Euridice: Can change my love.

Fine dell'Atto I[0]

End of Act I

ATTO II

(SCENA I)

(Prato ameno vicino ad un fiume)

CORO D'AMORINI DIVINI

Allegretto, 3/4; 2 ob, 2 bass, 2 horns (A) strings, chorus (Sop-alt).

Coro: Finchè circola il vigore,
Finchè sei nell'età bionda,
Bevi il nettare d'amore
Nella tazza di piacer.
Arrivato il gel degli anni(,)
Tazza d'ostico licore porgeranno
A te gli affanni(,)
Ti daran le furie a ber(.)

(RECITATIVO SECCO)

Orfeo: Adorata consorte(,) or io conosco che s'inganna chi dice che beato nel mondo esser non lice: è ver, che tutto è spasimo ed affanno(,) che un tenebroso inganno confonde e insieme oscura le menti dei mortali e la natura(.) Ed è pur ver, che il sole è il solo oggetto degno del nostro affetto(.) Or esso in te, mia vita(,) raddoppiasi(,) chè sono due soli i tuoi bei lumi(,) Finchè sei meco io non invidio i Numi(.)
Euridice: Dolce speranza mia, gli accenti tuoi sono stille d'ambrosia nel cor mio. Il tuo labbro amoroso imparadisa il dolce mio desiro(,) mi rende al sen la sospirata calma(,) l'alma in cielo mi pone(,) il ciel nell'alma.

ACT II

(SCENE I)

(A pleasant field on the banks of a river)

CHORUS OF AMORINI DIVINI

Chorus: While vigour holds, while youth is yours,
Drink love's nectar from pleasure's cup!
When weariness assails you,
When the chill of age o'ertakes you,
The Furies set a bitter draught
To your pale lips!

(UNACCOMPANIED RECITATIVE)

Orfeo: Beloved Consort! He deceives who tells us that no hope of happiness is ours on earth; that all is pain, that shadows hang about us and becloud and hide the sun. The sun we worship, naught for us more worthy! While thou art mine, two suns have I! Thine eyes, sun's rivals! While they shine upon me I envy not the gods!

Euridice: Thy words pour down ambrosia on my heart! Give to my sweet desire the airs of Paradise, and in my breast the longed-for peace of heaven!

CORO D'AMORINI DIVINI

Coro: Finchè circola il vigore,
Finchè sei nell'età bionda,
Bevi il nettare d'amore
Nella tazza del piacer.
Euridice: Amar può l'età canutà(,) quando
Orfeo: l'alme amanti sono. Fido amor mai non si muta quando regna in mezzo al cor.
Coro: Arrivato il gel degli anni(,) tazza d'ortico licore porgeranno a te gli affanni(,) ti daran le furie a ber(.)

Euridice: Dell'acceso mio desio
Orfeo: Dell'affetto ch'ho nel petto
L'onda stessa dell'obblio
Non può spegnere l'ardor(.)
Orfeo: Mie luci belle
Euridice: Dolce sostegno
Euridice:
Orfeo: Amiche stelle(,) che fido amor.
Coro:

CHORUS OF AMORINI DIVINI

Chorus: While vigour holds, while youth is yours,
Drink love's nectar from pleasure's cup!

Euridice: When loving souls are faithful,
Orfeo: In youth or age, love knows no change.

Chorus: When weariness assails you,
When the chill of age o'ertakes you,
The Furies set a bitter draught to your pale lips.
Euridice: No waves of Lethe can engulf
Orfeo: The love that fills my heart!
Its passion and its fire!

Orfeo: Dear eyes, friendly stars.
Euridice: Sweet supporter.
Euridice:
Orfeo: O friendly stars, what faithful love!
Chorus:

ADAGIO; VIVACE

(Si ode un fragore nelle quinte. Gli amorini divini spariscono)

Euridice: Mi trema il cor(.)
[1]) **(Orfeo:)** Che sarà mai questo strepito ostile al nostro amor(,) molesto(?)
Euridice: Mi trema il cor(.)
Orfeo: Non smarrirti, o cara(.) Dell'importun fragore(,) la cagione qual fia(,) conoscere desio(.) Caro mio bene, addio(!)

ADAGIO; VIVACE

Horns from A to E flat.

(A loud noise is heard offstage. The amorini divini scatter)

Euridice: O gods, what do I hear?
[1]) **(Orfeo):** What is the hostile sound that drowns the voice of love?
Euridice: My heart trembles!
Orfeo: Let me not loose thee, dear one.
I must but know why these harsh
voices cry. Sweet my love, farewell.

[1]) The Autograph erroneously notes „Euridice", but since thepassage is written in the soprano clef and since the Budapest MS notes „Orfeo", we have given these words to him ratherthan to her.

Euridice: E abbandonarmi vuoi(?)
Orfeo: Del nemico la trama ad esplorar io volo(.) Per un istante sol(,) cara(,) m'involo(!)

(Parte)

Euridice: Cresce il rumor(.) Che sarà mai(?) Lo sposo io temo che non sia lento al ritorno(.) Nessun meco restò(.) Sola ed imbelle son costretta a gozzar[1]) col mio periglio senza soccorso(,) oh Dio, senza consiglio(!)

Euridice: Wilt thou desert me?
Orfeo: I must know the plot
of the dreaded enemy. An
instant I leave thee. I fly.
(Leaves)
Euridice: I am numb with fear!
Alone, with no protector near.
With no succour in my peril!
O God, without help!

(RECITATIVO SECCO)

(Un corista [Seguace d'Arideo] s'avvicina ad Euridice)

Un corista: Ecco(,) Signor(,) la principessa è sola(.) Non ha chi la diffende(.) E'sicura la preda(!)
Euridice: Che sento(,) oh Dio(,) chi siete(?)
Corista: Sai che il tuo genitor ad Arideo la tua destra promise(;) onde di lei consorte esser tu dei(.) Invan fuggir cerchi(.)

Euridice: Numi possenti(,) aita(.)
Coro: Deh vieni(!)
Euridice: Ahimè(!)
Coro: Che avvenne(?)
Euridice: Quell'angue(,) che colà strisciar mirate(,) mi punse in quest'istante(!)
Coro: O sventura(!)
Euridice: Nel sangue io temo che non m'abbia infuso suo feroce aspro veleno(.) Già sentomi nel core cento palpiti e cento armiti di terrore ch'assediano mio core(.)

(Il corista parte spaventato)

(UNACCOMPANIED RECITATIVE)

(A corista [follower of Arideo] approaches Euridice)

A Corista: Here. Lord, The Princess is alone.
No defence near. The prey is sure!
Euridice: What do I hear, ye gods! Who art thou?
Corista: Thy troth is pledged to Arideo.
Creonte has given promise
thou must be his bride.
To flee is vain!
Euridice: O mighty Gods, protect me!
Corista: Come!
Euridice: Oh, woe is me!
Corista: What see we here?
Euridice: The serpent that there creeps,
His fangs did pierce me!
Corista: Oh, wretched fate!
Euridice: The subtle poison spreads troughout my veins! I fear! A thousand beats weary my heart. A thousand fears assail my soul.

(The corista, frightened, runs away)

[1]) correct: „cozzar".

RECITATIVO (ACCOMP.) ED ARIA

(ACCOMPANIED) RECITATIVE AND ARIA

Adagio; 2 ob, 2 bass, 2 horns (E flat), strings.

(RECITATIVO)

Euridice: Dovè l'amato bene?
Sostenemi(,) oh pene!
Come i flutti di Lete(,)
Già l'onda mia vital lenta
Si muore. Ah, mai più(,) sventurata(,)
Non potrò rimirar il mio tesoro?
Mabbandona il respiro, io manco(,) io moro(!)

(RECITATIVE)

Euridice: Where is my love?
Oh cease, dread pain!
Like the waters of Lethe, the
floods have quenched my life's
spark. I go slowly to death!
Oh, wretched lover that I am,
never again shall I see my love.
My breath fails me! I fail, I die!

CAVATINA

CAVATINA

Largo, 2 ob. change to 2 English horns (E flat 4/4) (alla breve).

Euridice: Del mio core il voto estremo
Dello sposo io so che sia(.)
Al mio ben l'anima mia dona l'ultimo sospir.

(Euridice muore)

Euridice: The last desire of my heart is for my Beloved. To him I vow my last sighs!

(Euridice dies)

RECITATIVO (ACCOMP.) ED ARIA

(ACCOMPANIED) RECITATIVE AND ARIA

Vivace; 1 fl, 2 ob, 2 bass, strings (D major, 4/4).

(RECITATIVO)

(Orfeo torna. Non vede Euridice)

Orfeo: Dov'e quell'alma audace, che cerca del mio cor la pace involare, il mio ben(,) l'idolo mio? Euridice! Dove sei?

(Egli vede Euridice morta)

(RECITATIVE)

(Orfeo returns. He does not see Euridice)

Orfeo: Where is the spirit that dares to rob me of my heart's peace? To carry away my love, my treasure. Euridice! Where art thou, beloved spouse?

(He sees the lifeless body of Euridice)

Cara Euridice! Onnipotenti Dei! Che miro? Amata sposa! Ah! non rispondi? Oh Dio! L'ira del fato, il barbaro destino, felice non mi vuole. L'anima mia morì(;) spento è 'l mio sole. Spettacolo funesto! Quell'adorato volto, che rendere solea ebbro il mio cor di gioja e di contento, divenuto oggetto è di spavento.

Great Gods of power, what is this I see? O God, she answers not! An evil spirit has torn from me a blessed fate! My soul dies, my sun has gone out! O sight of horror! The beloved face becomes a thing of horror.

CANTABILE:

CANTABILE:

oboe solo, strings.

Delle vaghe pupille
L'amorose faville
Ah(,) dove sono?
Dove sono i sospiri,
I tronchi accenti,
Dove gli amplessi
Teneri, e vivaci?
I dolci sorrisetti,
E i cari baci(.)
Tutto estinto è per me.
Barbara sorte!

Where is the light
of love in those
beloved eyes?
Where the whispers,
the broken accents of love,
the passion and caresses?
All, all is lost to me
Hideous fate!

ARIA:

ARIA:

Allegro con spirito; 4/4; F minor; 2 ob, 2 clar (B), 2 bass, 2 horns, strings.

Orfeo: In un mar d'acerbe pene
Son fra turbini e tempeste.
Ho perduto il caro bene,
E mai più non troverò.
Sposa amata, ah ch'io deliro!
Questi son lugubri avanzi(!)
Spoglie infauste, ch'io rimiro
La consorte io più non ho.
D'ogni gioja e d'ogni incanto(,)
Del mio sol io sia privo:
La mia cetra è volta in pianto;
ma piangendo indarno io vo.

Orfeo: I am between whirlwind
and tempest in a sea of
bitter pain! Beloved
spouse! I do see this
tragic corpse, this
lifeless body! Madness
possesses me! I am despoiled
of every joy, of every magic under
the sun. The sound of my lyre
is weeping and I go blinded
with tears!

(SCENE II)

(Sala nel Palazzo di Creonte)
(Simile ad Alto I scena III)

(RECITATIVO SECCO)

(La salma di Euridice é portata in scena da parecchi coristi)

Corista: Euridice(,) Signor!
Creonte: Che fù(,) che avvenne?
Corista: Morì(.)
Creonte: Stelle(!) Che ascolto(;) avverso fato(!)
Corista: D'Acheronte saetta(,) un angue armato sferilla[1]) nelle piante(,) mentre essa d'Arideo s'involava all'insidie (.)
Creonte: Dunque Arideo(. . .)
Corista: Signor(,) co'suoi seguaci ei venne per rapirla(.)

Creonte: E fù colui sì audace?
Corista: Anzi(,) di rabbia infellonito(,) ogni rispetto oblia(,) lagnasi che di fede tu gli mancasti, e par che fiamme e lampi vibri per gli occhi(;) e con orribil faccia la reggia(,) il trono e i giorni tuoi minaccia(.)

Creonte: Veglia in difesa mia quest'acciaro che Astrea generosa donommi(,) e in un sol colpo ben saprà del superbo e reo nemico(,) s'egli non è più saggio(,) punir l'orgoglio e vendicar l'oltraggio(!)

[1]) correct: „ferilla".

(SCENA II)

(Hall in the Palace of Creonte. [Same as Act I Scene III])

(UNACCOMPANIED RECITATIVE)

(The body of Euridice is borne in)

Corista: Euridice, my lord!
Creonte: What occurred?
Corista: She died!
Creonte: Heavens, what do I hear? Hideous deed!
Corista: A snake, armed with the arrows of death, gliding in the field bit her, while she fled from the loathsome advances of Arideo . . .
Creonte: Ah, then t'was Arideo!
Corista: My lord, he came with his followers to carry her off.
Creonte: He was so daring?
Corista: Maddened in his fury and
forgetting all respect, he declared
that thou didst break faith
with him. His eyes darted with
fire and lightning, while with
hideous face he now threatens
thy kingdom, thy throne
and thy life itself.
Creonte: This sword, given to me
by the generous Astrea,
shall not rest until with one
blow the proud and evil enemy
is vanguished! And if he
has not learned moderation,
his pride and outrageous act shall be punished!

ARIA:

Allegro, 4/4, C major; 2 ob, bass (col Basso), 2 horns (C), timp (C-G), strings.

Creonte: Mai non fia[2]) inulto(.)
Fulmina e tuona,
Tuona e fulmina
Cinta d'alloro la spada irata(.)
Vista scolpito che non perdona
Sorte nemiche l'offeso onor(.)
Alla vendetta(!) S'odan le trombe(!)

Clarini (sopra il Teatro)

De miei campioni destar lo sdegno(.)
Per ogni dove l'eco rimbomba
Del mio guerriero giusto furor.

Fine dell'Atto II°

ARIA:

Creonte: The angry sword, laurel-twined, was not of mine! The thunder and the lightning be avenged! To battle! To bloody revenge! Let the trumpets be heard!

Trumpets (on the stage)

Let my champions arise in their wrath!
Let the echo of my warlike anger, my just anger, sound in might!

End of Act II

[2]) in Autograph: „fa".

ATTO III
(SCENA I)
(Tomba d'Euridice)

CORO, VERGINI ED UOMINI

Andante; 3/4; E flat major; 2 ob, 2 clar (B flat), 2 bass, 2 horns (E flat), strings.

Coro: Ah(,) sposo infelice, perduto hai per sempre
La cara Euridice, il core del tuo cor.
La cetra che tanto amica del riso
Rivolta s'é in pianto(,) è flebile ognor.
Un nubile velo le grazie nasconde.
Son sparse di gelo le rose d'amor(;)
Son chiuse le belle pupille amorose(.)
Asceso alle stelle è il loro splendor.

(RECITATIVO SECCO)

Orfeo: Al cielo te ne voli(,) anima bella(,) e sui vanni tu porti tutte le mie speranze e i miei conforti(.) Perduto ho la mia vita, eppur io vivo del mio bel sole privo(.) Fra le tenebre io sono e sol ravviso il mio destino reo(.) O mio costante amor, misero Orfeo.
Creonte: Rugiadosi di pianto i lumi io sento(,) e mi penetra l'alma il suo lamento(!)
Orfeo: (piano) Euridice, Euridice(,) invan ti chiama il tuo sposo infelice. O voi(,) canori angelli(,) d'amore il sen feriti, o voi feroci belve, o fiumi, o fonti, o valli, o colli e selve(,) meco tutti piangete(.) Fate tutti delle mie note dolenti e(c)co[1]) pietosa(,) e faccia ogni sasso(,) ogni scoglio rimbombar alle stelle il mio cordoglio.

(Parte disperato)

Coro: Ah(,) sposo infelice (etc., da capo).

ACT III
(SCENE I)
(At the grave of Euridice)

CHORUS OF VIRGINS AND MEN

Chorus: Ah, unhappy spuose! Thou hast forever lost Euridice, heart of thy heart.
The lyre that sounded with happy laughter is turned to weeping and sad songs. A maiden's shroud hides all the graces; the roses of love have left her cheeks. Her lovely and so loving eyes are closed. Even to the stars their light has gone out.

(UNACCOMPANIED RECITATIVE)

Orfeo: Ah, my love, thou hast soared to heaven, and wilt thou take with thee all my love and comfort? I have lost my life, I live without the sun. I wander in shadows. I watch my fate, my constancy, my love depart. O miserable Orfeo!
Creonte: I see him marred with tears. I behold his grief, and his lament doth pierce my soul!
Orfeo: (softly) Euridice, Euridice! Thine unhappy spouse calls thee! O sweet angels of love, behold my wounded heart! O ye wild beasts, o fountains and valleys, o hills and woods, all, all weep with me! Make of my sad notes a pitying echo. Every stone, every rock doth repeat my mourning to the stars!

(He departs, desperate with griet)

Chorus: Ah, unhappy spouse (etc., da capo)

[1]) Note in Budapest MSS. This word is misspelt „ecco" — correct „eco".

(RECITATIVO SECCO)

Creonte: Che sarà mai d'Orfeo(?)
Corista: Misero amante(,) il seno l'abbandona(.)
Creonte: Il è stupo che giunge il dispensato affetto di valor fedele a cosi grave eccesse(.) Chi perde il caro ben(,) perde se stesso(.)

(UNACCOMPANIED RECITATIVE)

Creonte: Where has Orfeo wandered?
Corista: Unhappy lover, reason has left him.
Creonte: O wonder! How may such love, such faithful courage be doomed to such a fate? He who has lost his dear love loses himself.

ARIA:

ARIA:

Allegro, A major 3/4, 1 fl, 2 ob, 2 bass, 2 horns (A), strings.

Creonte: Chi spira e non spera d'amar e gioire(,) e meglio morire che viver cosi(.) Raddoppia i suoi sensi gli incanti del core in grembo d'amore chi passa i suoi di(.)

Creonte: Who lives and breathes but
without hope of love loses himself.
Better were it do die.
He who spends his days in the arms of
love, with heart enchanted, renews his life.

(SCENA II)

(Speco tenebroso)

(RECITATIVO SECCO)

Orfeo: Venerata Sibilla(,) tu che del ciel serbi gli arcani in seno, dimmi dov'è la sposa(,) quella che m'involò la sorte ria(,) Euridice(,) il mio ben(,) l'anima mia(?)

Un Genio appare in fondo allo speco, con spaventoso fragore

Genio: Se rimirar tu vuoi la tua consorte(,) segui con alma forte i passi miei ai tenebros(i)[1]) abissi(.) Questa ti scorgerà a splendida face(,) un raggio di speranza(,) alle tue brame amica(,) in lei balenò(.)
Orfeo: La speranza non è che una sirena(!)

(SCENE II)

(A dark cavern)

(UNACCOMPANIED RECITATIVE)

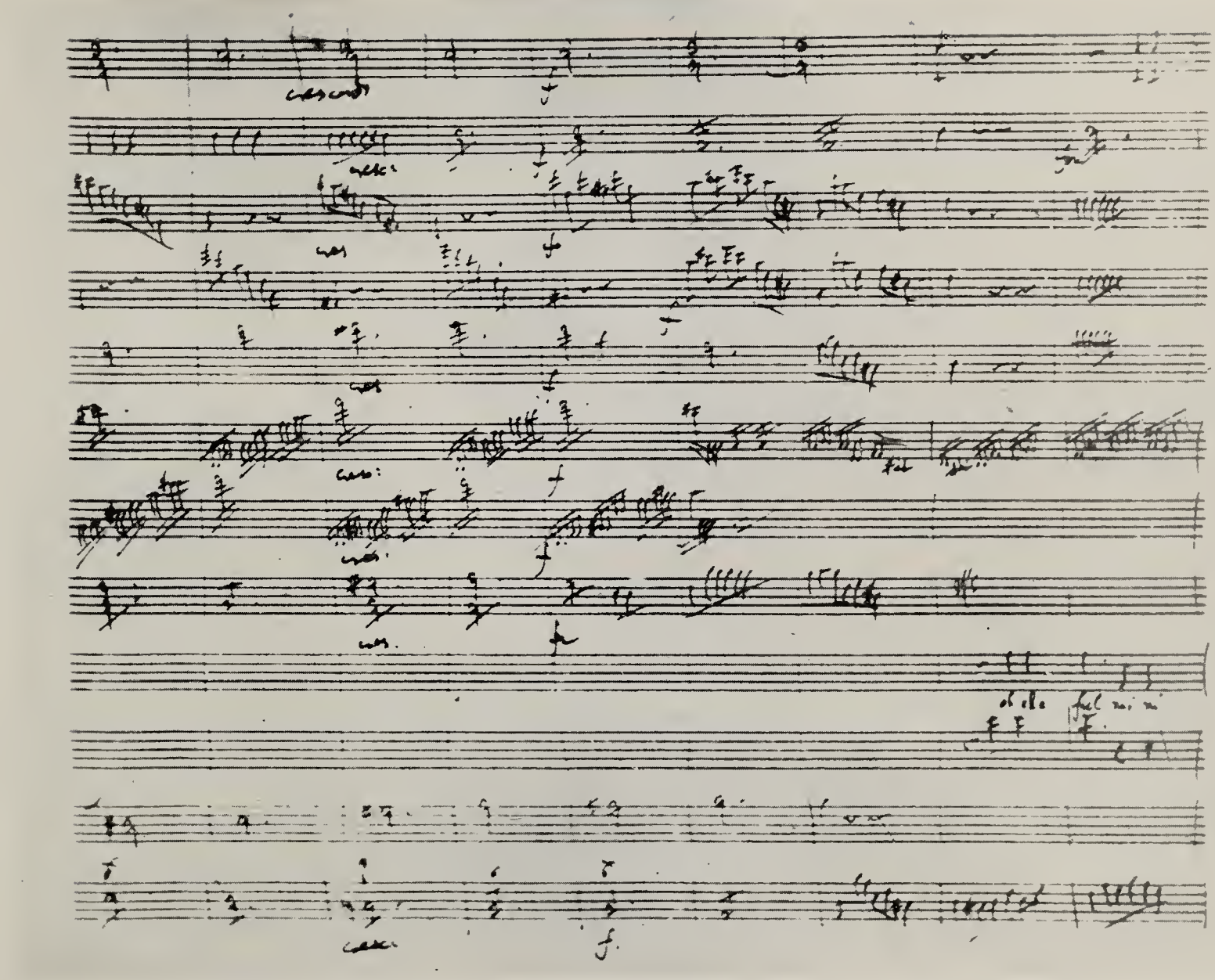
Orfeo: O worshipped Sibyl! Thou who in Heaven art guardian of all mysteries, tell me, where is my spouse, she whose hand holds my happiness, Euridice, my beloved, my soul?

(Amid a fearful crash of thunder, a Genio appears within the cavern)

Genio: Follow my steps with stout heart into the dark abyss; there thou must seek thy spouse! To thy breast, o happy mortal, shalt thou clasp thine own dear love.

Orfeo: Hope is but a delusion!

[1]) Note in Berlin MS. Incorrectly spelled „tenebroso".



From the Autograph of Orfeo (p. 256), during Finale of Act IV. For further description, see above under the other reproduction of the Autograph.

Genio: I gemiti ed i pianti non ti posson giovar(.) Se trovar brami efficace conforto al cor dolente della filosofia cerca il Nepente(.)

Orfeo: Ah(,) la filosofia(,) se vuol farmi felice(,) al mio vedovo sen renda Euridice(.) O amore, o sposa, o Dio, mai più non ti vedrò(!)
Genio: La rivedrai(,) se moderar il tuo desir saprai(!)

ARIA:

Allegro, C major, 4/4, 2 ob, 2 bass, 2 horns (C), 2 trpt (C), timp (C-G), strings (divisi violas).

Genio: Al tuo seno fortunato
Stringerai l'amato bene(,)
Se tu serbi 'l core armato
Di costanza e di valor(.)
Chi creò la terra e'l cielo,
Tutto vede e tutto regge(.)
Ma l'adorna sacro velo(,)
Cui non lice penetrar(.)

(Da capo.)

(RECITATIVO SECCO)

Orfeo: Costanza a me si chiede? Ah(,) pria che l'amorosa mia costanza(,) che 'l mio ardor m'abbandoni(,) si spegneran le stelle(,) diverzà il sol di gelo(,) le tenebre splendenti(,) oscuro il cielo(.) La beltà che m'accende invitto il cor mi rende(.) Per lei, per vagheggiarla un sol intrepido ciglio(,) son pronto ad affrontar ogni periglio(;) non hanno orror per me gli urli feroci del trifauce mastin(.) No, non pavento l'Eumenidi spietate(,) il pianto eterno(,) la rota, il sasso, il voratro, l'averno(.)

Genio: Thy laments and thy tears will not bring thee comfort. If thou seekst comfort for thy aching heart, it is only through Philosophy that thou willst reach thy Nepenthe.
Orfeo: Ah, if Philosophy wishes to make me happy, Euridice must first be returned to my aching heart. O my love, my urge, o God, never more will I see her.
Genio: Thou willst see her again. If thou canst moderate thy mad desires!

ARIA:

Genio: Your beloved will again be thine if with constancy and valour thou steelest thy heart. He who made heaven and earth sees and governs all. But beyond the shadowy veil which covers her thou must not look.

(Da capo.)

(UNACCOMPANIED RECITATIVE)

Orfeo: Constancy, you ask constancy from me? Before my constancy shall fail, shadows shall hide the heavens, the sun shall freeze! The beauty that inflamed my valiant heart sustains my brave spirit. I am ready to meet every peril. The pitiless Eumenides, the terrible three-headed mastiff, the wheel, the stone, the abyss of hell... naught can affright me.

CORO:

CHORUS

[1]) Allegro, D major, 2/4, 2 fl, 2 ob, 2 bass, 2 horns (D), 2 trpts (D), timp (D-A), strings, 4 pt Chorus (S-A-T-B).

Coro: La giustizia in cor regina(,)
O mortale(,) ognor ti sia(.)
Ti sovvenga una divina
Sola essenza di adorar(.)

Chorus: Justice reigns in the hearts
of the Gods! Thou mortal, it is
granted to thee that the sun of
thy life shall shine once more upon thee.

(RECITATIVO SECCO)

(UNACCOMPANIED RECITATIVE)

Orfeo: Dove mi guidi(?)
Genio: Vieni, vieni, non paventar. Del sacro alloro se non cingi la fronte, a te non lice di riveder la tua cara Euridice(!)

Orfeo: Whither dost thou lead me?
Genio: Follow, have no fear! Only if thy brows are bound with laurel mayst thou see Euridice!

Coro da capo.

Chorus da capo.

Coro: La giustizia in cor regina etc.

Chorus: Justice reigns in the hearts, etc.

(Il Genio guida Orfeo entro lo speco)

(The Genio leads Orfeo down into the depths of the cavern)

Fine dell'Atto III[0]

End of Act III

[1]) Tempo indication missing in Autograph, supplied by editor.

ATTO IV

(SCENA I)

(Nell'Averno. Le sponde del Lete)

Andante[1]) F minor, 6/8, 1 fl, 2 ob, 2 bass, strings (vlns. muted), 4-pt Chorus (S-A-T-B).

Coro: Infelici ombre dolenti(,)
Cento lustri varcar dobbiamo(;)
Meste e pallide e languenti
Senza mai trovar pietà.

(Orfeo ed il Genio appariscono sulla sponda lontana del fiume)

(RECITATIVO SECCO)

Orfeo: Che ascolto, oh Numi(!)
Genio: Queste son le voci funeste di Spiriti sventurati a cui non lice per cento anni varcar il cieco obblio(.) Ma seguimi(;) Caronte nella barca fatale dell'acerbo destino(,) anche a dispetto(,) a noi darà ricetto(!)

(Orfeo ed il Genio s'inbarcano nella barca di Caronte. Le furie si precipitano verso la sponda vicina ed impediscono ad Orfeo di approdare)

CORO DI FURIE

Vivace, D minor 4/4, 2 fl, 2 ob, 2 bass, 2 horns (D), 2 trpt (D), 2 trombones alti, strings, Male chorus (Ten-Bass).

Coro: Urli orrendi(,) disperati,
Qui si sente ogni momento
E rimbombi di spavento,
Che raddoppiano il penar(.)
Fremon gli orsi
E i fier lioni ruggian(,)
E accompagnano i lamenti Fischiano i serpenti
Ed il nostro lagrimar.

ACT IV

(SCENE I)

(The underworld, on the shores of the river Lethe)

Chorus: Sad and mourning spirits, grieving, pale and languid, a hundred years we wander, ever seeking, never finding pity, for our grief.

(Orfeo and the Genio descend to the far bank of the river)

(UNACCOMPANIED RECITATIVE)

Orfeo: Ye gods, what do I hear?
Genio: These are the ghostly voices of unhappy spirits! For scores on scores of years have they sought oblivion for their pain. Now follow me; Charon in his dread bark will dare the fates and give us passage.

(Orfeo and the Genio step onto the boat. The furies rush down to the near bank and would prevent Orfeo from landing)

CHORUS OF FURIES

Chorus: Listen! These are
shrieks of despair
that you hear! Great
thunderings add terror
to pain. The bear's
rage, the proud lion'(s)
roar, the serpent's
hiss, join with our tears

[1]) Tempo indication missing in both Autograph and Budapest MS, supplied after Breitkopf score.

Terremoti, orrendi tuoni
Nella rea magion del pianto(.)
Sono i tuoni e sono il canto
Che suol l'alma tormentar.

Terremoti, orrendi tuoni
and laments. Earthquake
and thunder echo in the
darkness. These are the
sounds and the songs that
must torment the heart.

(RECITATIVO SECCO)

Orfeo: O Signor(,) che all' ombre imperi(,) il tuo core(,) intenerito da quel foco a te gradito(,) dell'amor senta pietà(!)

(UNACCOMPANIED RECITATIVE)

Orfeo: O God, whose pitying heart rules in the shadows, let thy heart be melted by the fire of my love.

CORO (DI FURIE)

(Le furie impietosite permettono ad Orfeo di approdare)

CHORUS (OF FURIES)

(The furies take pity and allow Orfeo to touch land)

Allegro, D major, 4/4 alla breve, 2 fl, 2 ob, 2 bass, 2 horns (D), 2 trpts (D), timp (D-A), strings, Male chorus (Ten-Bass).

Coro: Trionfi oggi pietà
Ne'campi inferni(,)
E sia la gloria e il vanto
Delle lagrime tue(,) del tuo bel canto.

Chorus: Pity today has triumphed in our darkened kingdom; your tears, your faithful heart, have won the glory and the prize.

(Pluto appare tra le furie che si scostano)

(Pluto appears among the furies, who cower and scatter)

(RECITATIVO SECCO)

(UNACCOMPANIED RECITATIVE)

Pluto: O della Reggia mia ministri eterni(,) scorgete voi per entro all'aer scuro l'amator fido alla sua donna amante(.) Scendi(,) gentil amante(,) scendi lieto e sicuro entro le nostre soglie(,) e la diletta moglie teco rimane al ciel sereno e puro(!)
Orfeo: O fortunati miei dolci sospiri(!)
Genio: O ben versati pianti.
Orfeo: O me felice sovra gli altri amanti(!)

Pluto: Into my kingdom, servitors eternal, guide the faithful lover to his spouse amid the dusky air. Descend, secure and happy, gentle lover! Cross our threshold! Where she awaits thee is a light serene and pure!
Orfeo: O blessed are my yearning sighs!
Genio: O well-shed tears!
Orfeo: O happy am I among lovers!

(Orfeo ed il Genio scendono dalla barca. Un balletto di ombre entra in scena, fra di esse é Euridice, coperta da un velo)

(Orfeo and the Genio land from the boat. A ballet of shades enters Among them is Euridice covered by a veil)

(BALLETTO)

(BALLET)

Allegretto, D major, 2/4, 2 fl, 2 ob, 2 bass, 2 horns (D), strings.

(RECITATIVO SECCO)

Orfeo: Quai dolci e care note ascolto(!) O Dei del cielo(,) o sommo Giove(,) ond'è cotanta grazia e tanto dono(?)

Genio: Ecco la bella tua cara Euridice(,) a te sen vien per renderti felice(!)

attaco subito il coro

CORO:

Allegro, D major, 2/4, 2fl, 2 ob, 2 bass, 2 horns (D), str., 4-pt chorus (S-A-T-B).

Coro: Son finite le tue pene,
Ma(,) se miri la tua sposa(,)
Perderai l'amato bene,
Non farai che sospirar(.)

(Euridice viene guidata verso Orfeo)

(RECITATIVO SECCO)

Genio: Sovvengati la legge(,) frena i desiri tuoi(,) se la cara Euridice aver tu vuoi(.)

(Orfeo palpa Euridice senza guardarla)

Euridice: Dov'è lo dolce amato sposo(,) la soave mia speranza(.) Anche in ciel non io riposo, se mi priva del suo amor(!)

(Euridice si mette davanti ad Orfeo e si toglie il velo)

Orfeo: O sempiterni Dei(,) pur veggio i tuoi bei lumi(,) il tuo volto(,) e par ch'anco non creda agli occhi miei(!)
Euridice: Dunque mortal valor cotanto impetra.
Orfeo: Dell'alto don fu degno mio dolce canto e'l suon di questa cetra(!)

(Le furie s'impadroniscono di Euridice e la conducono via)

Genio: Ohimè, che veggo(,) o Numi, giunto é il momento reo(.) Tu sei perduto(,) io t'abbandono(,) Orfeo(!)

(Il Genio sparisce)

(UNACCOMPANIED RECITATIVE)

Orfeo: What dear and gentle tones
fall on my ear? O Gods of Heaven,
o great Jove, from whom come down such
graces and such gifts!
Genio: Behold Euridice, beautiful and dear! She comes to bring thee back thy happiness!

leads directly into chorus

CHORUS

Chorus: Your sorrows are now ended.
Yet with one look on thy beloved spouse
your love is lost again,
and unhappiness will be thy lot.

(Euridice is led to Orfeo)

(UNACCOMPANIED RECITATIVE)

Genio: Obey the laws, curb your desire! Thus only may you keep Euridice!

(Orfeo touches Euridice with his hands, without looking at her)

Euridice: Where is my beloved, my sweet hope? Without thy love I have no rest in Heaven.

(Euridice places herself directly in front of Orfeo and removes her veil)

Orfeo: O Eternal Gods, I see once more thy shining eyes, thy gracious face! Can I believe my eyes?
Euridice: Man's valour then can win so great a prize!
Orfeo: My sweet song and the sound of my lyre have gained this heavenly gift!

(The furies seize Euridice and lead her away)

Genio: Alas, what do I see! This is the fatal hour! Orfeo, once more thou art lost. I abandon thee!

(The Genio disappears)

RECITATIVO (ACCOMP.) ED ARIA

Allegro con brio, B flat major, 4/4, 2 fl, 2 ob, 2 bass, 2 horns (E flat), strings.

Orfeo: Perduto un altra volta ho 'l core del mio cor, l'inima mia. Ah(,) di me che mai fia! Non mi veggo d'intorno che nembi di spavento, la reggia del contento è sparita per sempre; e in un istante tornata è la magion del pianto eterno(,) ho nel mio cor l'inferno.

ARIA:

Orfeo: Mi sento languire,
Morire mi sento,
E il fiero tormento
Crescendo già và.
O stelle spietate!
Fieri astri tiranni(!)
Perchè tanti affanni(,)
Si gran crudeltà?
(Da Capo)

(SCENA II ?)

(Spiaggia rocciosa, come nell'Atto primo, scena 1)

(ACCOMPANIED) RECITATIVE AND ARIA

Orfeo: Lost once more to me is the heart of my heart, soul of my soul! All about me are the clouds of fear! What shall become of me? Gone for ever is the kingdom of my joy! In the twinkling of an eye the reign of darkness is round about me. In my heart is doom.

ARIA:

Allegro agitato, E flat major, 4/4, instrumentation as before.

Orfeo: I fail, I die,
my agony is sore!
O pitiless stars,
proud stars, tyrant stars,
why must such anguish be?

(Da Capo)

(SCENE II ?)

(Rocky shore, as in Act I, Scene 1)

Although neither manuscript contains any scene directions whatsoever, the divisions as well as the nature of each scene is clearly indicated in the body of the Text, with the single exception of the final scene. Haydn is, however, known to have stated in a letter to Marianna von Genzinger that the opera was in five acts, the last of which he stated, was "very short". On purely dramaturgical grounds, a change of scene from the underworld to the upper world of mortals is indicated. For practical production of the opera a return of Orfeo to the scene of his first encounter with Euridice seems logical; it is included here with all necessary reservations.

(RECITATIVO SECCO)

(Orfeo solo e sconsolato)

Orfeo: Barbaro infido amore(,) cessar non vuoi di lacerarmi il core(?)
(Un coro di baccanti si avvicina)

(UNACCOMPANIED RECITATIVE)

(Orfeo alone and disconsolate)

Orfeo: O cruel, false love, will
you forever tear my heart?
(A chorus of bacchae approaches)

[1]) The Breitkopf score is marked only *Allegro.*

CORO DI BACCANTI

Andantino, A major, 3/4, 2 fl, 2 ob, 2 bass, str. Women chorus (Sop-Alt).

Coro: Vieni, vieni, amato Orfeo,
Qui dolente star tu voi;
Deh(,) consacra i giorni tuoi
All'amore ed al piacer.

(RECITATIVO SECCO)

Orfeo: Perfide, non turbate di più il mio afflitto core(!) Io rinunzio all'amore e ai piacer de'mortali(,) al vostro sesso imbelle(!)
Baccante [furiosa]: Come(?)
Cosa mai dice(?)
Orfeo: Si(,) per voi devo trar giorni infelici(!)

FINALE

1) Andantino, A major, 3/4, 2 fl, 2 ob, 2 bass, str. Women chorus (Sop-Alt).

(Una baccante porge una tazza ad Orfeo)

Coro: Bevi, bevi in questa tazza,
Bevi il nettare d'amore!
Ti darà questo licore
Ogni gran felicità!

(Orfeo beve il licore, e si sente subito avvelenato)

Orfeo: Ohimè! Che già nel seno mi serpe un rio veleno(,) sento mancar la vita(.) Il ciel s'oscura; finirà con la morte ogni sciagura.

(Muore)

Coro: Morto è il Tracio cantore.

Allegro, F major, 2/4, 2 fl, 2 ob, 2 bass, strings. Women chorus.

(Le Baccanti diventano impazzite e vogliono fare Orfeo a pezzi)

CHORUS OF BACCANTI

Chorus: Beloved Orfeo, come, o come! Be no longer sorrowful! Give yourself to us for love and pleasure!

(UNACCOMPANIED RECITATIVE)

Orfeo: False temptresses, cease to assail my sorrowing heart! Forever do I here renounce the love of your hideous sex!
Baccante: [furious] What dids't thou say?

Orfeo: Yes! Because of you I must live forlorn!

FINALE

(A "baccante" offers Orfeo a cup)

Chorus: Drink, drink of this cup! Drink the nectar of love! In this sweet draught all happiness is found.

(Orfeo drinks from the cup and is immediately poisoned)

Orfeo: Ah! Already to my heart the poison creeps! Life leaves me! The heavens grow dark. All pain shall end in death.

(He dies)

Chorus: Dead is the Thracian singer!

(The bacchae go into a mad frenzy and prepare to tear Orfeo limb from limb)

1) Tempo indication, missing in MSS, supplied from Breitkopf score.

Coro: Andiamo, Amiche, andiamo!
D'insolito furore
s'accende il nostro cor.
L'isola del diletto si para a noi davanti;
ivi cerchiam ricetto,
e non abbiam timor...

Chorus: We go, friends, we go. Such pain, such fate, sets fire to our hearts! Have no fear, the isle of delight shines before us. There our shelter is surely found...

Same tempo, D minor, 3/4, 2 fl, 2 ob, 2 bass, 2 horns (D), 2 trpt (D), 2 trombones alti, timp (D-A), str. Women chorus (Sop-Alt).

(Sorge una tempesta sul mare, con lampi, tuoni e procelle. Enormi ondate annegano le Baccanti impazzite di terrore)

(A storm arises from afar. Lightning. Thunder and rain. Enormous waves envelop the scene as the storm reaches its height. The bacchae, frenzied with fear are drowned)

Choro: Oh(,) che orrore!
Oh(,) che spaventi,
Oh(,) che fulmini!
Oh(,) che tuoni!
Cento furie in sen mi sento,
Siam vicine a naufragar.

Chorus: O horror! O fear!
What whirlwind, O what
thunder! Our hearts are
encompassed with terror!
We are drowning!
We sink!

(La tempesta si calma a poco a poco, lasciando la scena vuota ed oscura. La salma di Orfeo viene portata via dalle acque)

(The storm gradually dies away, leaving the stage empty and dark. The remains of Orfeo are carried away by the waters)

FINE

END

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Joseph Haydn